

# Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MARCH 1, 2003



FRODO AND SAM FROM 'THE LORD OF THE RINGS: THE TWO TOWERS'

## Blockbuster Sequels Ensure DVD's Sales Saga

BY JILL KIPNIS

LOS ANGELES—Sequel-mania will hit the video aisles this year, as high-profile titles coming to DVD are expected to propel sales to record numbers.

Among the sequels and franchise titles retailers expect to fly off shelves are *The Matrix Reloaded*, *The Lord of the Rings: The Two Towers*, *Harry Potter and the Chamber of Secrets*, *X-Men 2*, and *Die Another Day*.

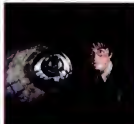
Overwhelmingly, futuristic

cyber-adventure *The Matrix Reloaded*, set for a fourth-quarter DVD release from Warner Home Video (WHV), is this year's most-anticipated release for retailers. The second in the *Matrix* series, it stars Keanu Reeves, Laurence Fishburne, and Carrie-Anne Moss. The film will be released in theaters May 15; a third installment—*The Matrix Revolutions*—will also hit theaters this year, on Nov. 7.

"I think it will be the year of *The Matrix*," predicts Dave Alder, senior VP of product and marketing for the Los Angeles-based Virgin Megastore chain. "The original movie is one of the biggest-selling DVDs of all time. We've got a large proportion of those potentially fanatic *Matrix* buyers."

Indeed, *The Matrix* DVD, released in September 1999, was the first DVD to sell more than 1 million units; it has sold more than 15 million DVD units to date, according to WHV. Theatrically, WHV says *The Matrix* has earned approximately \$172 million in the U.S.

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HARRY POTTER VS. THE BASILISK IN 'THE CHAMBER OF SECRETS'

## Biz Looks For Lift From Q2 Lineup

### Labels Hope Strong Titles Can Put Muscle In Soft Retail Market

BY RASHAUN HALL and CHUCK TAYLOR

NEW YORK—Stakes are high in the upcoming second quarter, as U.S. record labels—stinging from the continuing erosion of album sales—place their bets on major releases and new-artist kick-offs to carry the ball into the summer months.

Following a well-documented soft 2002 holiday season and the traditionally light release schedule for the first quarter—in which album sales are off 12.5%, according to Nielsen SoundScan—the majors are counting on a host of holidays



BEYONCÉ KNOWLES



MADONNA

and warm weather to improve the picture. More than ever, labels are looking toward alliances that amplify their own marketing efforts, as well as such value-added perks as bonus DVDs—which are also giving new life to catalog-reissue campaigns.

"When you consider starting out with Easter and then going into Mother's Day, Father's Day, and Graduation Day, you've got solid opportunities in the second quarter, as long as the releases are there," Trans World Entertainment urban

(Continued on page 68)

## East Coast Blizzard Freezes Sales

BY ED CHRISTMAN and BILL HOLLAND

With music retail in the midst of what was beginning to look like a business resurgence, a massive snowstorm threw a wrench into the proceedings as it blanketed the East Coast, shutting down stores and keeping shoppers indoors during the Presidents Day holiday weekend.

The storm, which hit the Washington, D.C., metro area the evening of Saturday, Feb. 15,

(Continued on page 37)

## New Latin Markets Emerge

BY LEILA COBO

MIAMI—If you want to see a snapshot of what the Latin music market really looks like across the U.S., the check out the touring itinerary of Banda Cuitillos, the Latin Grammy Award-winning, 15-member ensemble that plays traditional Mexican *banda* music.

In April, Banda Cuitillos will embark on its annual U.S. tour, with 50 scheduled stops that include Vail, Colo.; Las Vegas; Salt Lake City; Kansas City, Mo.; Tulsa, Okla.; Greensboro and Charlotte, N.C.; Greenville, S.C.; Memphis; Nashville; Oklahoma

City; Atlanta; Dalton, Ga.; Boston; St. Paul, Minn.; and Wayne, Ind.

The average audience for each show is expected to be 8,000. The



JOHN FRIAUF

average ticket price is \$40-\$50. The money to be made? A lot. Much of it will be earned in markets that have long been considered "secondary" to the traditional Latin hubs of New York, Miami, Los Angeles, Chicago, and Texas.

"What a lot of people are discovering now is something we discovered so long ago: anywhere Hispanics are, we take events there," says John Friauf,

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SPOTLIGHT BEGINS ON PAGE 17



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ARTIST	ALBUM
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JOSH GROBAN	Josh Groban
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NORAH JONES	Come Away With Me
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THE CRUSADERS

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TAKING BACK SUNDAY

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World To See McCartney Again

**BY RAY WADDELL**  
NASHVILLE—Riding a wave of momentum from a hugely successful touring year in 2002, Paul McCartney will play his first European dates in 10 years with his 17-date Back in the World tour, which begins March 25 at Bercy in Paris.

The arena tour will play Palau St. Jordi in Barcelona (28), Hallam FM Arena in Sheffield, England (April 5-6), Manchester Evening News Arena in Manchester, England (9), NI Arena in Birmingham, England (13-14), Earl's Court in London (18-19), Gelredome in Arnhem, Holland (25), Kolnarena in Köln, Germany (27-28), Preussag Arena in Hannover, Germany (30), Stadthalle in Vienna (May 14), Koenigsplatz in Munich (17), AOL Stadium in Hamburg (21), and RDS Stadium in Dublin (27). Longtime touring director Barry Marshall will again oversee McCartney's touring efforts, and his London-based Marshall Arts will promote dates in England. Parent company Deutsche Entertainment AG in Berlin will promote the German dates, and Clear Channel Entertainment

Europe will promote shows in Belgium, the Nordic region, and Holland.

According to *Billboard* Boxscores, McCartney was the top touring artist in the world for 2002, raking in \$126.1 million from spring and fall North American legs that brought in \$88.8 million and dates in Mexico and Japan that grossed an additional \$27.5 million. North American dates were promoted primarily by Clear Channel Entertainment, with Concerts West nailing down several dates and House of Blues Concerts promoting one.

McCartney's *Back in the U.S.* concert DVD set records for the top-selling debut of a DVD music video and highest single-week music-DVD sales (*Billboard*, Dec. 14, 2002). The DVD only document of McCartney's 2002 U.S. tour sold 61,000 units in its first week, according to Nielsen SoundScan, and bowed at No. 1 on the *Billboard* Top Music Videos chart. Capitol also issued a live CD, and ABC television aired a two-hour special of tour highlights Nov. 27, which garnered a 5.3 rating or 5.65 million households, according to Nielsen Media Research.



McCartney

EMI Unlikely Suitor For WMG

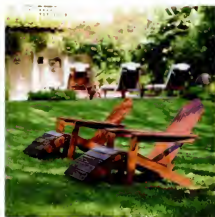
BY MATTHEW BENZ

In a twist on talk of AOL Time Warner (AOL TW) buying EMI, *Billboard*, Sept. 21, 2002) came a short-lived rumor reported in the *New York Post* Feb. 14 that EMI would buy Warner Music Group (WMG). One music attorney with experience in entertainment deals went so far as to call the idea "crazy," given EMI's financial state. The U.K. major reported net debt of \$1.08 billion (\$1.75 billion) and cash and liquid investments of \$112 million (\$181 million) as of Sept. 30. It also recently saw its debt downgraded to one level above "junk" status. Moreover, EMI's Feb. 14 share price of 117.75 pence (\$1.88)—off more than 70% from its one-year high of \$94.75 pence (\$6.31)—would make it difficult for it to issue stock to finance a deal.

Meanwhile, although AOL TW is reportedly considering selling WMG in order to cut its own debt, analysts question the wisdom of selling during a down period for the industry, when valuations for music companies would be low.

"An EMI spokesman would only say, 'We do not comment on speculation.' An AOL TW spokesman could not be reached.





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# Johnny Paycheck Dead At 64

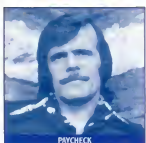
'Outlaw' Artist Is Best-Known For His No. 1 Hit, 'Take This Job And Shove It'

BY PHYLIS STARR

NASHVILLE—Despite a substantial body of work amassed throughout the course of his four-decade recording career, Johnny Paycheck will always be best-known and -loved for "Take This Job And Shove It," his 1977 hit that became an anthem for disgruntled workers everywhere.

Paycheck died in a Nashville nursing home Feb. 18 at the age of 64. In his last years, he was plagued with a number of medical problems, including emphysema and diabetes.

Paycheck was a colorful character who lived hard. He spent two years in prison on aggravated-assault charges for shooting a man in a barroom brawl, was once convicted of check forgery, and battled drug and alcohol problems, as well as a bankruptcy and the Inter-



PAYCHECK

nal Revenue Service. Although he scored 11 top 10 country singles, "Take This Job And Shove It," written by David Allan Coe, was Paycheck's only No. 1. Other big hits included "She's A 16," "I Got," and "Mr. Lovemaker."

Born Donald Eugene Little on May 31, 1938, he first recorded for Decca under the name Donny Young. He went on to impact the *Billboard* charts as Johnny Paycheck (he changed the spelling of his surname in the mid-1990s), beginning in 1965 with "A-11." His last charting single was "Scars" in 1990.

He had four top 10 albums, the most successful of which was 1977's *Ride The Cowboy*, which peaked at No. 2 on the *Billboard* Top Country

Albums chart. During the course of his career, he recorded for Hilltop, Little Darlin', Epic, A.M.I., Mercury, and Lucky Dog, among other labels.

Before launching a new Paycheck performed in bands with such country music luminaries as Porter Wagoner, Faron Young, Ray Price, and George Jones. As a songwriter, his hits included Tammy Wynette's "Apartment No. 9" and Price's "Touch My Hand," both in 1966. He joined the cast of the Grand Ole Opry in 1997.

On April 30, 2002, Columbia/Legacy issued *The Soul & The Edge: The Best of Johnny Paycheck*. His last known recording was a recitation of his 1986 hit "Old Violin," recorded from his hospital room for Darley Singletary's *That's Why I Sing This Way*, released last May.

In one of his last interviews, Paycheck told *Billboard* in March 2002 that the "outlaw" label that was hung on him in his career was well-earned. "To me, an outlaw is a man that did things his own way, whether you liked him or not," he said. "I did things my way." Summing up his career, Paycheck also told *Billboard*, "If I had it to do over again, I think I'd do about the same thing" (*Billboard*, March 30, 2002).

## Benefit Project Spotlights Alleged Indonesian Abuses

BY CHRISTIE ELIZIER

MELBOURNE, Australia—Artists from Australia, West Papua, and Papua New Guinea are collaborating on projects to highlight alleged human-rights abuses by Indonesia's military forces in West Papua since 1962.

The Morning Star collaborations are spearheaded by Melbourne-based songwriter/keyboardist David Bridie, with church groups, trade unions, and politicians also involved.

"There are just 100 kilometers between the coast of Australia and West Papua, yet very little attention [is] given to its problems by the Australian media," says Bridie, who is signed to EMI Music Australia.

Bridie has long championed music from the region. In 1991, his experimental band, Not Drowning Waving, recorded its Warner album *Tabaran* in New Guinea with local singer/songwriter George Teleka and rock band Painim Wok. The band later undertook a tour there. Bridie also produced an album for Teleka for Sydney's Origin label and plans to work with Australian-based acts Drum Drum and the Black Brothers—which include Papuan musicians in exile—and Black Paradise, a string band and traditional group based in Jayapura, Papua.



BRIDIE

The Morning Star projects are named after the Papuan flag, which, like the language, is banned by Indonesian authorities. Proceeds will go to the New York-based Papua Resource Center so that it can lobby the United Nations to take action. Bridie hoped to raise \$80,000 Australian (\$47,000) from a concert Friday (2/28) at the Melbourne Concert Hall featuring church acts Alex Lloyd, Killing Heidi, Paulmac, and dance duo Pnaa; film composer Lisa Gerrard; the indigenous Bangara Dance Theatre; a one-off reunion by Not Drowning Waving; Teleka; Black Paradise; and Black Brothers.

Bridie hopes to raise a further \$30,000 Australian (\$17,700) from a pictorial essay of atrocities titled *West Papua—Follow The Morning Star* and a double-CD, *West Papua—Music of the Morning Star*, on his label, Blunt, through EMI. The tracks feature Paulmac, Pnaa, and dance acts Bilek and SNOG reworking traditional West Papuan music. The project's setup cost of \$20,000 Australian (\$11,970) was paid for when Bridie reluctantly allowed insurance company AMP to use for an ad campaign the track "Rompy" by his band, My Friend the Chocolate Cake.

## A LOOK AHEAD

### R. Kelly Set For Sweet 1st Week

BY GEOFF MAYFIELD

LOS ANGELES—Fans of R. Kelly appear unfazed by allegations of the singer's involvement in child pornography. His new *Chocolate Factory* (Jive) is on course to start at No. 1 on next issue's *Billboard* 200 and Hot R&B/Hip-Hop Albums chart with a first-week tally exceeding 700,000 units, which would be the largest frame of his career.

His last album, co-written with Jay-Z, *The Best of Both Worlds*, sold 223,000 units during its best week in 2002, off the pace of either artist. It shipped soon after Kelly's legal troubles made headlines.

Kelly's last solo album, *TP-2.com*, notched the biggest sales week of his career, racking up 543,000 when it bowed at No. 1 on both the big chart

and the R&B list in November 2000. His third set, *R. Kelly*, also reached No. 1 on The *Billboard* 200 in 1995.

Of *Chocolate's* fast start, Trans World Entertainment urban music buyer Jim Stella says, "I'm not surprised by his first-week sales. When you look at everything the guy has gone through—and granted it's still allegations right now—no one can touch him when it comes to writing an R&B song about a man, a woman, and being able to express the feelings between the two."

The *Cradle 2 The Grave* soundtrack (Def Jam), with film lead DMX, Eminem, 50 Cent, and others, seems on course to sell 70,000 units.

Additional reporting by Ruthann Hall in New York.

## Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES			
	2002	2003	

Total 88,359,000 77,706,000 (-12.1%)

Albums 86,230,000 76,847,000 (-11.1%)

Singles 2,129,000 1,059,000 (-50.3%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	81,142,000	73,673,000	(-9.2%)
Cassette	4,885,000	2,733,000	(-44.1%)
Other	263,000	241,000	(-8.7%)

### OVERALL UNIT SALES

This Week	14,027,000	This Week 2002	14,801,000
Last Week	11,645,000	Change	+5.2%
Change	-20.5%		

### ALBUM SALES

This Week	13,861,000	This Week 2002	14,470,000
Last Week	11,483,000	Change	+2.2%
Change	-20.2%		

### SINGLES SALES

This Week	166,000	This Week 2002	331,000
Last Week	162,000	Change	-49.8%
Change	-2.5%		

### YEAR-TO-DATE ALBUM SALES BY STORE TYPE

YEAR-TO-DATE ALBUM SALES BY STORE TYPE			
	2002	2003	
Chain	45,852,000	40,065,000	(-12.6%)
Independent	11,160,000	8,808,000	(-21.1%)
Mess Merchant	26,276,000	25,062,000	(-4.6%)

### YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE			
	2002	2003	
City	19,508,000	17,181,000	(-11.9%)
Suburb	35,944,000	32,506,000	(-9.6%)
Rural	30,779,000	26,960,000	(-12.4%)

FOR WEEK ENDING 2/26/03

Compiled from a national sample of record stores and retail sales figures collected, compiled, and provided by NPD Music.

## In The News

• A Los Angeles singer is suing Sony Music Entertainment and Epic Records, alleging multiple counts of invasion of privacy. In the suit—filed Feb. 18 in Los Angeles Superior Court—Debra Laws alleges that the name, voice, "signature lyrics," and melody from her 1980 album *Very Special* appear without her consent on the Jennifer Lopez/LL Cool J duet "All I Have." The track—featuring on Lopez's Epic album *This Is Me...Then* and recently added to new versions of LL Cool J's 10 (Def Jam)—has been No. 1 on The *Billboard* Hot 100 for four weeks.

• Korn, Marilyn Manson, and Disturbed will headline Ozfest 2003, which kicks off its eighth edition June 28 at the Verizon Wireless Amphitheater in San Antonio. Fest artist Ozzy Osbourne and Chevelle will also be on the main stage of the 28-date tour, booked by Creative Artists Agency and nationally promoted by Clear Channel Entertainment. Tickets are expected to average \$50 apiece, the same as last year's Ozfest. New for 2003, however, and starting in March, a limited number of 10 tickets will be sold at the fest's venues. Second-stage acts include Cradle of Filth, Trust Company, and Memento.

• BMC declined to comment on reports that chairman/CEO Rolf Schmidt-Holtz may be a candidate for CEO of RTL Group, the European TV and radio company that is 90.2% owned by Bertelsmann. RTL CEO Didier Belles was CEO of the Netherlands' telecom firm Belgacom Feb. 14. Through a spokesman, Schmidt-Holtz says only, "I have a demanding, exciting, and fulfilling task running BMC."

# ASCAP 2002 Royalty Payments Up 15% Over 2001

BY JIM BESSMAN

ASCAP distributed royalty payments totaling \$587 million in 2002—topping last year's record sum for any performing-rights organization—according to ASCAP CEO John LoFrumento, reporting the society's 2002 financial results.

As distributions in 2001 amounted to \$511 million, the new total represents an increase of almost 15%.

The new figure includes an increase of nearly 17% in domestic distribution payments, from \$389 million in 2001 to \$454 million last year. Foreign distributions were up nearly 9%, from \$122 million in

2001 to \$133 million.

According to LoFrumento, the growth in domestic distributions resulted largely from \$79 million in "special distributions" of extra monies from settlement payments negotiated with the cable industry, mainly Viacom and HBO. The settlement came from the finalization of a rate structure between the cable providers and ASCAP.

"Over the past three years, ASCAP has distributed more than \$125 million to our members in special distributions," says LoFrumento, who notes that the society continues to keep a tight rein on operating



LOFRUMENTO

expenses: Operating expenses of \$94 million in 2002 made for a 14.8% operating ratio, compared with 14.7% on operating expenses of \$95

million in 2001. LoFrumento says the minuscule percentage increase is attributable to the greater revenue amassed in 2001.

Revenue in 2002 was \$635 million, down from \$647 million the preceding year. LoFrumento says the decline reflects lucrative settlements in 2001 with Turner Broadcasting Station and Viacom, along with local cable-TV operators. "So it's a timing issue," he says, "but no matter how you see it, ASCAP distributions in both years exceeded a billion dollars, and revenue in both years exceeded \$600 million."

LoFrumento points to its teaming

last year with interactive radio pioneer YES International to create Mediaguide, a jointly owned company designed to track music performances on radio, TV, and the Internet.

"It owns its own digital fingerprint and is establishing tracking systems for radio right now throughout the U.S.," LoFrumento says of Mediaguide. "Using this technology, we will be picking up the performances on radio on 2,500 radio stations in the 150 largest markets over the next 18 months, with both identification, ASCAP believes it will be processing 200 million or so radio performances of its members' works."

## FCC Plan Concerns Media Watchers

BY BILL HOLLAND

WASHINGTON, D.C.—Music-industry and public-interest-group representatives are skeptical of a plan by Federal Communications Commission (FCC) chairman Michael K. Powell to have commission executives develop a by-the-numbers index that would serve as the sole measure of diversity of voices when reviewing media mergers.

The FCC has been plagued for years by the manpower effort the commission staff must put into each review of a planned merger, and Powell has asked the brains at the FCC to invent a mathematical formula that can be used as a template in all merger reviews to crank out accurate information about diversity of voices in a particular market. Powell says he wants something akin to the widely accepted index used by the Depart-



ROSEN

ment of Justice to determine whether a merger creates a monopoly.

The issue of an index template emerges as the FCC is studying whether to lift the remaining station cross-ownership rules left in place following the deregulation of the Communications Act in 1996. Dereg-

ulation led to a period of merger mania and consolidation in the radio industry, resulting in a majority of stations nationwide being owned by a few major companies, including Clear Channel Communications and Viacom's Infinity Broadcasting.

No magic formula has yet been offered, but some think a simple calculation would be just that and could not possibly quantify quality nor take into account a variety of issues like regional and local factors. Other hard-to-quantify issues with regard to broadcast consolidation include the needs, desires, and tastes of local listeners, as well as the impact of pay-for-play airport promotion practices. Recording Industry Assn. of America chairman CEO Hilary Rosen says, "Whether or not any type of formula is adopted, the central media-consolidation issue for us is how companies operate with respect to programming and promotion. The FCC's leverage over these activities comes from both ongoing consolidation initiatives as well as the commission's existing authority."

Ann Chaitowitz, director of sound recordings for the American Federation of Television and Radio Artists, says, "If the FCC is able to develop an appropriate formula, that could perhaps be one benchmark to consider. We are concerned, however, that a strict formula not be used alone, as it will undoubtedly be unable to account for the many variables that need to be considered when examining this complex issue."

Andrew Jay Schwartzman of the Media Access Project tells *Billboard*: "We have no problem with using an appropriate formula as one element in a measurement of media power. Chairman Powell, however, wants to substitute a mechanical device for a serious analysis of media power. You can't develop a number to cover all the indices. What is the number you attach to the ability [of a broadcast station] to blackball an artist who won't do a 'free' concert? How much weight do you give to the power to decide that Peoria shouldn't hear jazz?"

## Former CD Warehouse CEO Becomes New Owner

BY MATTHEW BENZ

Christopher Salyer has regained control of CD Warehouse, paying \$2.3 million for 29 company-owned stores and 200 franchise locations. He purchased the assets from GE Capital, CD Warehouse's largest creditor, which itself had bought them in a sale organized by the court handling the bankruptcy proceedings for the Oklahoma City-based chain.

Salyer resigned as president/CEO of CD Warehouse Dec. 23, 2002—five months after it filed for bankruptcy amid assorted financial problems—in order to bid via bankruptcy court for the company's assets (*Billboard*, Feb. 1).

After GE Capital had received all of the company's assets in the bankruptcy sale, it sold to Salyer the company-owned stores and franchise system to recoup money, according to Kiran Panchsakar, an Oklahoma City attorney who represents GE Capital. He estimates that GE is still about \$500,000 short of a full recovery on CD Ware-

house, but he says GE may receive further payment from Salyer, depending on the chain's performance. In addition, the court is still sorting out the fate of some cash and sundry assets of CD Warehouse.

Salyer says CD Warehouse will resume a retail strategy based on used CDs, as well as movies and games. By virtue of the bankruptcy sale, he says various franchisee issues that had plagued the company have been dropped. Salyer, who financed the purchase with a loan from an Oklahoma City bank, adds that the new CD Warehouse will remain a private company. It previously was publicly traded.

According to Panchsakar, other bidders included Alan Brown, the CEO of St. Paul, Minn., retail chain Aggressive Music. Brown, who had owned about 14% of the outstanding stock of CD Warehouse, last July acquired the assets of bankrupt Portland, Ore., retailer JDogs.com for \$1 million (*Billboard*, Aug. 3, 2002). He could not be reached for comment at press time.

## Executive Turntable



ZAPHIN

SMITH

JAMES

**RECORD COMPANIES:** Ross Zaphin is named VP of public relations, modern rock, and video promotion for DreamWorks Records in New York. He was head of modern rock and video promotion.

Jackie Marushka Smith is named VP of public relations for Provident Music Group in Nashville. She was senior director of public relations.

Nina Williams is promoted to VP of marketing for Essential

Records in Nashville. She was senior director of marketing.

Marc Block is named marketing director for Virgin Entertainment Group North America in Los Angeles. He was senior VP of Grey Direct West.

**MUSICVIDEO:** Mimi James is promoted to senior VP of talent and creative development for VH1 in Los Angeles. She was VP of talent and creative development.

## Publishers Sue Bertelsmann

Media Giant's Support Of Napster 'Vicarious Infringement'

BY BRIAN GARRITY

**NEW YORK—**A group of music publishers led by Jerry Lieber, Mike Stoller, and Peer International are suing Bertelsmann regarding its strategic relationship with Napster.

Publishers are claiming that the media giant's financial support of the unlicensed file-swapping service constituted "vicarious infringement of copyrights." The plaintiffs name in the action—filed in New York federal court—are seeking damages of more than \$150,000 per track and reportedly more than \$17 billion in total.

At the heart of the publishers' argument is the contention that had Bertelsmann not supplied Napster with a \$50 million loan in October 2000, the site "would have been shut down—and the rampant piracy on its service stopped—long before" the network was eventually shuttered under court order in July 2001.

The suit points out that Bertelsmann's own music division, BMG Entertainment, was part of a court action against Napster that identified the service as "the most egregious case of massive copyright infringement that has ever existed." Bertelsmann declined to comment.



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PUTUMAYO 10TH ANNIV. - Issue Date: May 3 • Ad Close: Apr 8  
LATIN MUSIC 6-PACK #2 - Issue Date: May 10 • Ad Close: Apr 15  
DVD-AUDIO - Issue Date: May 10 • Ad Close: Apr 15

## TOURING QUARTERLY #2

Ray Waddell gives his overview of the touring business for 2003 in our Touring Quarterly 2 spotlight. We report on the new touring concept shows devised to give ticket buyers something fresh! Plus we provide a family show round-up, including what's new in family shows.

**issue date: apr 12**  
**ad close: mar 18**

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# ART & MUSIC



by Melinda Newman

## The Beat

**IT AIN'T EASY:** Some people find it easy to make Grammy Award predictions. I find it excruciating because I'm laughably bad at it. For example, I got one category out of six correct last year. But throwing caution to the wind, here are my picks for the 45th annual Grammy Awards, which will be presented Feb. 23 in New York.

The ghosts of Sept. 11, 2001, haunt many of the nominations and, in many cases, songs written in its wake deserve to win, not for mawkish reasons, but because they are wonderful artistic statements.

• **Album of the year:** This year's contenders are all valid, but the

Thousand Miles" certainly dominated airwaves but weren't particularly strong. We pick "The Rising."

• **Best new artist:** All the nominees here have had a very strong year, and we imagine some will be around for years to come. Jones will likely get the nod because she will appeal to the oldest segment of the voters. She's also gotten the most critical hurrahs, so she's managed to sell millions without seeming like a sellout.

• **Best female pop vocal performance:** Don't even bother to open the envelope: It will go to **Sheryl Crow** for "Soak Up the Sun." She's becoming like Sting—she just basically has to put out something to get an award. This is a good song, and people like her.

• **Best male pop vocal performance:** Did we mention that Sting is up for this award for his live version of "Fragile"? Just so the category doesn't look the same as it could have 20 years ago, both Craig David and John Mayer have been thrown in. We'd like to see Mayer win for "Your Body is a Wonderland" or James Taylor because his "October Road" is so beautiful, but it will be Sting, "Fragile," which always had a beautiful poignancy, takes on even more depth here, given that it was recorded in Italy on Sept. 11.

• **Best female rock vocal performance:** If she doesn't win best female pop award, Crow's "Steve McQueen" is a lock for this award. Otherwise, she could have some competition from Laydige, whom we believe will go home empty-handed in the big four categories. **Bonnie Raitt's** "Grownin' on It" is fantastic, but Crow is the new Raitt when it comes to Grammy voters.

• **Best male country vocal performance:** Not that radio play is a criterion for getting a nomination, but this category is filled with fantastic artists nominated for so-so works that, with the exception of Springsteen's "The Rising," barely made a dent at radio. There simply aren't new and viable solo male rockers on the Recording Academy's radar screen. I dare anyone to hum any of these songs from memory other than Springsteen's. The winner is the Boss for "The Rising."

• **Best male country vocal performance:** **Josh Gracin** deserves to win for "Where Were You (When the World Stopped Turning)," but the award will go to **Johnny Cash's** "Give My Love to Rose" from his fine American/Lost Highway release *American IV: The Man Comes Around*, because, well, he's Johnny Cash. We also predict that album will capture the statue for best contemporary folk album.

## Joe Jackson Celebrates Milestone

Reunited 'Look Sharp' Lineup Marks Anniversary With New Album, Tour

BY BARRY A. JEKELL

After a reckoning that 2003 would be the 25th anniversary of the recording of his debut album, *Look Sharp!*, Joe Jackson says, "I picked myself up off the floor. It was so stunned."

Indeed, it is hard to imagine that it was as far back as 1978 that he and the Joe Jackson Band recorded such classics as "Got the Time," "Sunday Papers," and "Is She Really Going Out With Him?"

Jackson considered reuniting bassist Graham Maby, guitarist Gary Sanford, and drummer Dave Houghton, "but I immediately dismissed the idea. I thought it would be cheesy, you know? Too nostalgic and all that. But I had about six or seven finished songs that I wasn't quite sure what to do with, and it struck me that all of them would actually work with that band."

Such was the impetus of *Volume 4*, due March 11 from Restless/Rykko in the U.S. and simultaneously worldwide via Ryko International. Recorded late last year in England, the 11-track album features the same unit that recorded *Look Sharp!*, *I'm the Man*, and *Beat Crazy* for A&M before splitting in 1980.

### ROAD-TESTED

Before recording, the group played the entirety of the new album each night during a series of sold-out U.K. club dates. It's an experience Jackson—who released four albums for Sony Classical before becoming a free agent again—says was "fantastic! People really like this band and never expected to see it again, so it's a treat. It's certainly a treat for us, and I think that feeling is infectious, because we're having a great time."

Those shows sealed the interest of Ryko Label Group president Joe Ruffalo. "I was so impressed with his performance the three nights I saw him," he says. "The crowd arounded him, and he responded. He's such a great performer."

"The album is better than it would have been if we'd just gone straight in the studio," Jackson says. "There's something just a bit too safe about that. I wanted to

get out there and get the adrenaline pumping and play in front of an audience. I think it makes a huge difference."

The proof is in his upcoming cuts as "Little Bit Stupid" and album closer "Bright Grey," which is driven by a staccato drumbeat reminiscent of "Got the Time." Other notables are the ballads "Blue Flame" and "Love at First



*'[This reunion] is a one-time deal . . . Well, I did say we would never get back together. I remember saying in 1984 that I was never going to tour again, so we'll see.'*

—JOE JACKSON

Light," the fun blast of ska that is "Thugs Are Us," and the unabashed pop of "Take It Like a Man" and first single "Awkward Age." On Feb. 17, the latter was targeted at multiple formats, including triple-A, hot AC, modern rock, and NPR.

WXPX Philadelphia (88.5) helped the label by testing several new tracks on the air. "The reaction was really positive," PD Bruce Warren says. "Song for song, he just completely nailed it. It'll be great to see him come back with this band, because they're incredible."

That enthusiasm for upcoming U.S. and European reunion tours is something Regis is counting on in marketing *Volume 4*.

"First thing with Joe is stimulating his fanbase," he says. "Now that he's made a great record, the tour will help do that." Ticket sales have been brisk, he says, as have requests for major-market radio interviews. In addition to excited press outlets, word of the album and tour is being spread through Jackson's self-maintained and very active Web site (joejackson.com).

An online promotion with amazon.com is also in the works.

VH1 Classic will present the 18-date stateside trek, which kicks off March 14 in New Orleans and includes a performance at the South by Southwest conference in Austin, Texas. The channel is also planning to air a new half-hour special and blocks of Jackson's old videos.

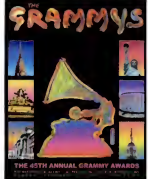
### A BONUS FOR FANS

Tapping into nostalgia (something Jackson describes as "sort of like a recreational drug. It's OK if you have a little bit now and again"), Regis says initial pressings of the album will include a limited-edition bonus disc with six old favorites—"One More Time," "On Your Radio," "It's Different for Girls," "Is She Really Going Out With Him?," "Got the Time," and "I'm the Man"—recorded during the U.K. tour.

In addition to the multi-album deal, Restless/Rykko is exploring licensing a host of out-of-print albums from Jackson's A&M catalog, now under the control of Universal. Regis is also hoping to entice Hollywood to engage the artist's services for scoring and soundtrack projects, such as the acclaimed (and out-of-print) work he did for 1984's *Mike's Murder* and 1985's *Thunder: The Man and His Dream*.

As for the future of the Joe Jackson Band, "It's a one-time deal," Jackson says quickly, before conceding, "Well, I did say we would never get back together. I remember saying in 1984 that I was never going to tour again, so we'll see."

Jackson is managed by Mike Masko for Big Hiss Management and booked by Marty Diamond of Little Big Man. (Both are based in New York.) His songs are published by Pokazuka administered by Sony/ATV Publishing.



Grammy goes to Bruce Springsteen for *The Rising* for several reasons. Even though it's not Springsteen's best album, he's never won album of the year; it is by far the most gut-wrenching, artful, and effective of the albums that addressed the events of Sept. 11; and he promoted the heck out of it. Norah Jones could come in and snatch it from under him, but that would be wrong.

• **Record of the year:** This is between Eminem's "Without Me" and Jones' "Don't Know Why," both of which have great production. We give the nod to "Don't Know Why" because of Grammy-fue *Are You Ready?* participation (he co-produced the track with Jones and Jay Newland), although Eminem could have been anyone who didn't vote for him for album of the year! We want him to get a big award.

• **Song of the year:** This could be a battle between the two Sept. 11-influenced songs: Springsteen's "The Rising" and Alan Jackson's "Where Were You (When the World Stopped Turning)." Jones didn't write "Don't Know Why," so we won't take home the trophy. Avril Lavigne's "Complicated" and Vanessa Carlton's "A

# Jade Tree Blooms Out Of The Underground

BY ANDREW KATCHEN

Wilmington, Del.'s Jade Tree Records operates largely outside of the mainstream fray. Promotional hype held to a minimum, records are sold inexpensively, and profit motives are secondary to furthering the vibrant spirit of independent music. The label works within a tenacious do-it-yourself framework, and it succeeds in releasing some of today's most anticipated and treasured underground records.

Jade Tree's inception came in 1990 when hardcore punk aficionado and then-Rochester Institute of Technology photography student Tim Owen enlisted the help of friend Darren Walters, a University of Delaware English major, to embark on a new independent record label.

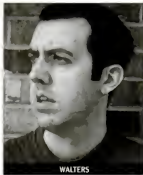
The two scrapped the tiny, 45s-only labels both were running individually and pooled their energy into one larger, less-genre specific outlet. Loosely modeling their fledgling label after Chicago's successful and respected Touch & Go and Washington, D.C.'s revered Dischord Records, Owen and Walters hoped Jade Tree would also become an operation recognized for quality music, anti-corporate sentiment, and distinctive record packaging.

"At the time we started Jade Tree, I was done with music altogether," Walters says. "I had decided to give up doing the label I had and concentrate on becoming an English teacher. But Tim wanted to start something new. For whatever reason, he saw music changing on the horizon and thought that he should change with it. I thought he had a great idea, and I told him I'd love to help him out."

Jade Tree's first release came in August 1991 in the form of the early-'90s hardcore template *Culture Shock*—recorded by the now-defunct Richmond, Va., outfit Four Walls Falling. The set boldly announced the label's arrival on the scene and offered Owen the chance to feature his photography.

Despite the inaugural album being a politically gripping, no-holds-barred wallop of a record, Owen and Walters committed themselves to having a diverse roster of bands and refraining from documenting one style of music or geographic location. Their only unwritten stipulation was the music had to come from the underground.

"When we started formulating our ideas, basically we both thought, 'Hey, it doesn't matter what it is, if we



WALTERS

like it, we're going to put it out,'" Walters says. "That was our major tenet, and it still is."

## IDENTITY CRISIS

Naturally, it would take time for Jade Tree to truly flourish, and for several years the label would not be the full-time, seven-days-a-week operation it is today. Soon after starting Jade Tree, Owen relocated to New York to embark on a career as a band photographer and Walters was in the process of completing his degree. The label had no home headquarters and was still without a face or personality.

"I don't think we had an identity for the first 20 releases or so. I think we kind of look back at the first five years as an identity-free label. We managed our goal well, which was to put out whatever the hell we wanted. Still, people didn't know

what we were, and it was still very genre-specific at that time."

By releasing records posthumously as well as records by bands with trace amounts of underground appeal, Jade Tree flourished until September 1995. With the release of three disparate albums—*Hello Bastards* by New Jersey pop-hardcore outfit Lifetime; *No More Dreams of Happy Endings* by the Washington, D.C., metal band Damnation; and *Familiar Forgotten* by Delaware mope-rock outfit Valley—Jade Tree's popularity increased exponentially. The label finally had a tiny roster of current bands that had made names for themselves in the underground scene with their explosive live performances.

## THE PROMISE RING'S IMPACT

One year later, in September 1996, Jade Tree released a recording titled *30 Degrees Everywhere* from the fresh-faced Milwaukee outfit the Promise Ring that would enter the indie community as a cult act and would go on to help define the standard for the '90s sweater-tugging emo sound that many bands and labels lionized. As Jade Tree continued to release records by the band, both the label and the Promise Ring's popularity at the time were inextricably linked to one another.

"That was a period when we felt like we really couldn't miss," Walters says. "We liked these bands and it was even easier than how [to release records]. Anyone we wanted would go to a record with us, and we seemed to sell these bands. I mean we weren't the biggest, but it was just starting to take off and it was sort of the beginning of our dream."

The ardor and care Owen and Walters put into making a dependable and relevant label has worked in their favor and in the favor of the bands with whom they work. With more than 80 releases in its varied catalog—ranging from lo-fi acoustic records to emo to traditional punk rock—and with nearly a dozen bands currently touring the U.S., Jade Tree continues to assert itself as one of the more respected and defining current underground U.S. labels.

# The Classical Score..



by Steve Smith

**NEW KIDS ON THE BLOCK:** At a time when the classical divisions at most major record labels are paring down their artist rosters, one label is taking the opposite approach. During the past six months, Deutsche Grammophon, which is part of the Universal Classics family of labels, has signed a number of prominent rising stars of the classical firmament, including soprano Anna Netrebko and violinist Hilary Hahn. The most recent addition to the venerable imprint's starry roster, announced Feb. 11, is 20-year-old Chinese piano phenomenon **Lang Lang**, a performer who has attracted considerable attention worldwide in only a



LANG

few short years on the public stage, furthered by his two previous recordings on the Telarc label. Lang's first Deutsche Grammophon release will include Tchaikovsky's Piano Concerto No. 1 and Mendelssohn's Piano Concerto in G Minor, performed with the Chicago Symphony Orchestra under the direction of Daniel Barenboim. (The significance of the pianist's debut is underscored by the now-rare appearance of a major American orchestra on CD.) The disc will be issued in July to coincide with Lang's appearance during the Mostly Mozart Festival at New York's Lincoln Center.

"Deutsche Grammophon has always been a dream for classical musicians," Lang says of his new label home. "I've listened to their recordings since I was 2 years old! My dream has always been to record with the top orchestras and top conductors in the world. And now, at a time when things are hard for the recording industry, our first recording is going to be with the Chicago Symphony and Daniel Barenboim. I think they are really putting their heart into it, so I want to do my best."

Lang's five-year contract calls for three concert recordings and two solo recital discs, with much of the repertoire still to be determined. He

chose to make his splash with the Tchaikovsky concerto because it was the work he performed in his stage debut at the Ravinia Festival, an event that launched his international career. The work is precisely the kind of virtuosic Romantic vehicle for which the pianist is best known, which is why he chose to pair it with a more intimately scaled work by Mendelssohn. "Everybody can play this piece—students, teachers, professionals, and non-professionals," Lang explains. "I wanted to give people another view of my playing."

According to Deutsche Grammophon president/Universal Classics chairman Chris Roberts, Lang is precisely the kind of energetic, media-savvy artist that labels need to seek out and nurture nowadays. "He's an intriguing artist who polarizes situations to some degree—some people think he's the second coming of Horowitz, while others are perhaps more dubious," Roberts says. "I just find that makes him more interesting. He's also very comfortable with the media and an interesting person to talk to. And he is a truly global artist, not just someone who appeals in one part of the world. In that sense, what has so far been most developed in the U.S. can bring around the world, which is something we do well at Universal."

**HAIL AND FAREWELL:** The Classical Score mourns the passing of Hyperion label founder Ted Perry, who succumbed to lung cancer Feb. 9. The label he founded at his kitchen table in 1980 became synonymous with innovative programming and fearless exploration. Along with Chandos and Nimbus, Hyperion was a clear leader during the golden years of independent classical labels during the early 1990s. In 1982, the label made a household name of the little-known 12th-century German abbot Hildegard of Bingen with *A Feather on the Breath of God* (still one of the label's strongest sellers) and has also played a primary role in the rediscovery of countless British composers.

More recently, Hyperion issued invaluable, extensive series dedicated to the complete piano music of Franz Liszt (95 discs and counting), the complete lieder of Franz Schubert (37 discs), and Romantic piano concertos, many forgotten or unknown (31 volumes so far, including Stephen Hough's Grammy Award-nominated survey of Saint-Saëns' concertos). Perry's influence and example will no doubt continue to reverberate through the classical recording industry, but his presence will be deeply missed.

Ed Germano

Powerful studio owner, loving husband and father, influential music business personality.

You were an inspiration to us all and will be missed.

Herb and Angie Powers,  
P.M. Entertainment, Inc.



## U.K. Upstarts The Music Crossing The Pond

**Anonymous Debut Has Already Sold Nearly 400,000 Copies In Europe**

BY CATHERINE APPLEFIELD OLSON

It is one hour before show time and Robert Harvey, frontman for U.K. rock quartet the Music, is the epitome of the phrase "the calm before the storm." Soft-spoken, even subdued at times, Harvey begins to audibly sizzle when the discussion turns to the night ahead.

"We get up there and freak out," he says. "We all express ourselves exactly how we want to onstage. We just like making a lot of noise and grooving. It feels good."

That "groove"—a tidal wave of guitar and drum undulation over which Harvey's occasionally unintelligible falsetto floats like the breaking sun—has brought Harvey, guitarist Adam Nutter, bassist Stuart Coleman, and drummer Phil Jordan a heap of acclaim, with comparisons ranging from the Stone Roses to Oasis to Led Zeppelin.

It was a live performance that convinced Capitol Records to sign the band for direct representation in the U.S.—Hu!/Virgin has those duties in the rest of the world—and line up nearly six months of touring in support of its debut album. *The Music*

streets Tuesday (25) in the States; it was released in the U.K. and select international markets last September and has sold close to 400,000 globally, according to Capitol.

"Seeing them live is what allows a fan of music to see how phenomenal

way around five-plus minutes of solid musical jam. It is a far cry from what Harvey calls the "slightly narrow-minded" environs of Leeds, England, where the band members first got together and began to jam after school.

"The music we were exposed to growing up here was extremely boring," Harvey says. "Actually, there have only been a few bands since I've been alive that have really touched people. If I wanted to find music that interested me, I'd have to go underground, or go back 13 years in time."

To set up the project, Capitol created a 7-inch single of "Take the Long Road" to give away at select music and lifestyle stores and also sent the Music's prior three import-only EPs to various U.S. Brit-pop rock clubs, indie retail stores, and bleeding-edge radio stations. Next, 45,000 copies of a CD/DVD comprising both the audio and video of "Take the Long Road," an EPK, and the song "The Walls Get Smaller" were packaged with an edition of *Filter* magazine, an MTV2 sampler, and the recent Coldplay and Doves albums in select markets.



THE MUSIC

they are," says Ricky Ricker, Capitol senior director of marketing. "The experience is something between a rock concert and a rave. It's like nothing I've ever seen."

And that's not to say the album, produced by Jim Abbiss, is any watered-down affair. Most of the 10 songs, including first single "Take the Long Road and Walk It," rattle and roll their

After much silence and meditation the student replied, "It is... the Sound of Anguish"... But hey, first class of the wall... I'm really scared I'm not looking... Please help me.

# VAN GOGH

"I'll cut off one of my ears... if I don't get a deal in 2 years"

Began 3/25/01



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# Billboard Just Got Better

# Billboard

## German Biz Seeks Keys To Revival At Payphone, Attendees Eye Radio Quotas, Copy Protection

By LARRY MARSH

Frankfurt, Germany—After three years of stagnation, Germany's music sales, considered at first one of Europe's bright spots, have now become a dark continent. The industry is looking for a revival, but the music business here is still in a state of flux. The industry is looking for a revival, but the music business here is still in a state of flux.



The industry is looking for a revival, but the music business here is still in a state of flux. The industry is looking for a revival, but the music business here is still in a state of flux.

## Universal Star Iglesias Returns To Latin Roots



## Labels Ponder Impact Of Discounters Will Growth Of Mass Merchants Make It Harder To Break Acts, Sell Catalog?

By LARRY MARSH



The industry is looking for a revival, but the music business here is still in a state of flux. The industry is looking for a revival, but the music business here is still in a state of flux.

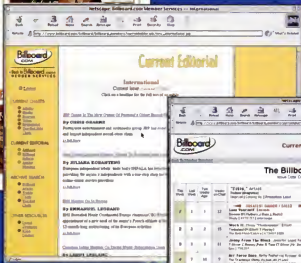
## Pink Panthers Escalate VP At LHM: Austin City Limits Music Festival, Pop?



The industry is looking for a revival, but the music business here is still in a state of flux. The industry is looking for a revival, but the music business here is still in a state of flux.

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Billboard.com Current Charts

### The Billboard Hot 100

Week of October 10, 2003

Rank	Weeks on Chart	Artist	Title
1	1	Destiny Fulfilled	Destiny Fulfilled
2	1	Destiny Fulfilled	Destiny Fulfilled
3	1	Destiny Fulfilled	Destiny Fulfilled
4	1	Destiny Fulfilled	Destiny Fulfilled
5	1	Destiny Fulfilled	Destiny Fulfilled
6	1	Destiny Fulfilled	Destiny Fulfilled
7	1	Destiny Fulfilled	Destiny Fulfilled
8	1	Destiny Fulfilled	Destiny Fulfilled
9	1	Destiny Fulfilled	Destiny Fulfilled
10	1	Destiny Fulfilled	Destiny Fulfilled

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# Now Celebrating Its 30th Year, AC/DC Gets Extensive Catalog Overhaul Via Epic

BY WES OHSIOSKI

AC/DC's iconic guitarist Angus Young finds himself cackling often while reflecting on his band's long history. Yet it's when he thinks back to the early '90s—when he says public opinion of the band slowly began to turn—that Young gives himself quite a roar.

He quiets. "I think it was then that people began to realize, 'Hey, they didn't eat our children after all. They really didn't cook 'em'."

The laughs no doubt come a little easier these days for Young and company. It seems like a lifetime ago that Australia's baddest boogie band was being picked by worried mothers and being told it wouldn't last a minute by the rock press.

The group's transformation from so-called heathens and bottom-of-the-barrel rock wine to genuine rock royalty seems to be coming to a head this year and the timing could not be better. As AC/DC celebrates its 30th year, it is to be inducted into the Rock and Roll Hall of Fame next month. What's more, Epic has launched a complete overhaul of the band's first 15 albums. The first fruits of that project arrived Feb. 18, when the label issued extensively repackaged versions of *Back in Black* ('80), *Dirty Deeds Done Dirt Cheap* ('81), *High Voltage* ('76), *Highway to Hell* ('79), and single and double-disc versions of *Live* ('92).

Another batch of five—*Who Made Who* ('86), *Let There Be Rock* ('77), *The Razors Edge* ('90), *For Those About to Rock We Salute You* ('81), and *Powerage* ('78)—arrives April 8. The final five—*If You Want Blood You've Got It* ('78), *Fluff on the Switch* ('83), *Gy on the Wall* ('85), *74 Jailbreak* ('84), and *Blow Up Your Video* ('88)—will street May 20. Epic will also release vinyl reissues later this year.

## MUCH-NEEDED ATTENTION

Digitally remastered and rereleased in new sporting bands of rare newspaper clippings, photos of previously unreleased photos, pictures of magazine covers and handwritten lyrics, and essays by such rock scribes as David Pricke and David Wild, the albums' remakes—with the help of Legacy staffers—bring long overdue attention to one of the mightiest catalogs in rock history. They give a much-needed and downright impressive face lift to classic albums that have for more than a decade been packaged with rather primitive booklets.

While the band members weren't all that bothered by the condition of their

classic titles—"We always felt, really, what counts was the music," Young says—retailers were delighted when they learned of the project, says Bill Frohlich, Epic senior VP of sales: "Everybody was thrilled that somebody was going to give the AC/DC catalog the attention it should have had long ago. If you looked at the condition of some of these products, it was horrendous for titles that are this important for the music business."

Considering not only the band's sheer stature but its sales might, it does indeed seem rather mad to be-

last owed to Elektra. Considering Legacy's reputation as a top-notch reissue label and with Steve Barnett, a former AC/DC manager, serving as Epic's GM and David Glew—the band's longtime ally at Atlantic—on board as Epic chairman, Malcom says the music and the common thread among the music nominees for the 75th Academy Awards is that they primarily come from critically acclaimed films, regardless of their box-office grosses (*Billboard*, Feb. 22). The awards will be presented March 23 at the Kodak Theatre in Los Angeles.

What's also notable about the 10 music nominees this year is that five of them come from Miramax Films. (*The Hours* is co-distributed by Miramax and Paramount Pictures.)

That high percentage speaks to the strength of Miramax's music team, headed by Miramax president of music Randy Spendlove. Miramax is also behind the movie musical *Chicago*, whose 13 nominations make it the year's top contender.

But since music-category Oscars are awarded to the songwriters, not the movie studios, it's important to note some other high lights. Composer Elliot Goldenthal has achieved the honor of being the only songwriter this year to be nominated in both Oscar music categories. For his work on Miramax's *Frida*, Goldenthal is up for best original score, and he received a best original song nod for co-writing "Burn It Blue" with *Frida* director Julie Taymor.

Goldenthal won the Golden Globe for his *Frida* score, which insiders consider one of the frontrunners to take the Oscar. Goldenthal says of the moment he realized he won the Golden Globe: "It was so typical that I hadn't even prepared a speech, so I just thanked as many people as I could. I've run into so many people who are elated by *Frida* winning the Golden Globe. They scream and they hoot and they holler, and I find that better than the actual moment of winning."

When Goldenthal and Taymor were guest speakers last October at the first Billboard/Hollywood Reporter Film & TV Music Conference, they talked about the making of *Frida*. At the time, Taymor said it was "the most melodic musical I've ever heard of ever composed (*Billboard*, Oct. 26, 2002).

Goldenthal now tells *Billboard* that the guitar-driven score was inspired from the fact that "throughout much of the movie, the *Frida* character is bedridden. I wanted the score to be like another character in the bed. The score has just a single instrument playing throughout much of it, and the



by Carla Hay

## SOUND Tracks.

**OSCAR FEVER:** The Academy Award is widely considered the highest honor in the film industry, and the common thread among the music nominees for the 75th Academy Awards is that they primarily come from critically acclaimed films, regardless of their box-office grosses (*Billboard*, Feb. 22). The awards will be presented March 23 at the Kodak Theatre in Los Angeles.

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idea was to express something very delicately and intimately."

As for his nomination as best original song, Goldenthal says, "That was a big surprise. It was a big vindication by the music branch of the academy, which recognized that the song was organic to the movie and not designed just to sell records. The lyrics are in English and Spanish, and it creates a bridge between the two cultures. I don't remember how many days it took us to write the song, but we did it with a great deal of care."

**NOMINEE ANALYSIS:** For the best original song category, the academy tends to favor ballads and traditional tunes by veteran songwriters. It's no secret that Oscar-nominees in this category are more conservative than the Golden Globes' picks.

Eminem's "Lose Yourself" is the exception to the academy's typical nominee choices, and the song's nomination makes it the first time a rap song is up for an Oscar. It's also the only Oscar-nominated song this year

to have been a hit on The Billboard Hot 100, where it reigned No. 1 for several weeks.

Given the academy's current nominees and the type of songs that have won Oscars in the past, a song's lack of chart performance doesn't hinder its chances of winning.

As we predicted (*Sounds* Tracks, *Billboard*, Jan. 18), Chicago's "I Move On" was nominated for an Oscar even though it didn't receive a Golden Globe nod. The song—performed by Chicago stars **Renee Zellweger** and **Catherine Zeta-Jones**—was written by legendary Broadway songwriters **John Kander** and **Fred Ebb**. The academy's groundswell of support for Chicago makes "I Move On" a frontrunner in this category.

Sometimes veteran rockers get the prize, which may bode well for first-time nominee U2 and the band's nominated *Gossamer of New York* song "The Hands That Built America," which won two Golden Globes.

For the best original score category, there were few surprises in the nominees list except that last year's winner, **Howard Shore**, didn't receive an Oscar nomination for *The Lord of the Rings: The Two Towers* or *Gangs of New York*. This category's race is wide open, and the winner will be anyone's guess.



ANGUS YOUNG

lieve that such titles as *Back in Black* and *Dirty Deeds Done Cheap*—a pair that in 2002 alone (a year in which the band did not tour) sold some 487,000 copies in the U.S., according to Nielsen SoundScan—have lingered for so long in interior packages. Part of the delay was probably because AC/DC was to be retain ownership of its catalog in January.

Especially notable among the reissues is the raised lettering on the cover of *Back in Black*, making the CD version finally akin to the original vinyl release. Unfortunately, the reissues are not augmented with bonus cuts. And that's because the band simply does not have many spares lying around, explains guitarist Malcolm Young (Angus' brother). When writing for a new album, the Youngs usually develop about 30 or 40 ideas, from which 10 or 12 are extracted. "What we record is what we use," Malcolm says. "Once we feel we've got a good album, we stop at that."

## AN EASY MOVE

AC/DC's deal with Epic also includes two studio sets, the pair that will follow its next album, which is its

## THE FUTURE AND THE PAST

Now writing with Angus for the next studio set, Malcolm, when asked what the key to the band's success has been, answers, "Well, I think it was our start in Australia, to be honest, because the sort of gigs we did were like pub gigs, big, sort of pubs that hold maybe 600 up to 1,000, mainly tough guys out there demanding a good time. And if you played a midtempo song and they wanted something fast, they let you know—they threw something at you."

"There was a lot of fights in them days, always some guys annoyed at maybe a guitar solo from Eric [Stevie Nicks], or maybe because their girlfriends wanted to screw him. We had to cut our teeth and become tough and learned how to entertain really quickly," he says with a laugh. "We stick with that. When we go onstage, we want to make sure, no matter what, we're gonna make those kids who paid a lot of money to see us get the best of us."

We get accused of doing the same material, and of course we're not an arty band or a band on a mission with a message. Our message is just to have a good time. We've just stuck to that."



# Is The Time Right For A Next-Generation Female Fest?

BY SUSANNE ADULT

**LOS ANGELES**—Women dominate the nominations in the 2003 Grammy Awards near-artistic category. Come this summer, four years will have passed since the last Lilith Fair tour. Some live-event organizers say that could be the next untapped concert market.

Yet as the drum turns for a new-generation female festival—potentially filled with such new-artists hopefuls this year as Norah Jones, Avril Lavigne, and Michelle Branch—the wheels might not actually spin until at least summer 2004.

Agents, promoters and managers say what is slowing down the machine are rookie artists wanting to headline their own tours first. Others also worry that the project might be criticized as a slick, trendy package jump-started by gender nazi's getting music.

"Female artists are dominating on the charts, but they're getting fantastic response from audiences," says Alex Hodges, executive VP of House of Blues (HOB) Concerts, noting that

established female performers like Tori Amos, Alanis Morissette, and Sheryl Crow have recently played at full houses at HOB-run venues. "So I'm not only open to [launching a new female-centric tour]—I want one. I'm hopeful that someone puts something together this year."

Immortal Entertainment—which has been involved with the long-running Van's Warped and Down From the Mountain tours—and HOB Concerts are looking to launch a female-oriented concert series titled Sweet Voices. They aim to roll out the first installment, Sweet Voices of Bluesgrass, this fall. Subsequent series could center on country and soul. But at press time the bill's lineup had not been confirmed, and the tour was not a firm go. Executives at Clear Channel Entertainment, which has worked on the well-established Ozfest, declined to comment.

Hodges feels that Lilith Fair, which ended after the 1999 summer season, broke down a lot of walls for women



THE DONNAS

because it proved that female performers can reel in huge crowds. Attracting about 500,000 fans during each of its three years, Lilith grossed approximately \$13 million, \$21 million, and \$19 million in 1997, 1998, and 1999, respectively. During the course of its final 34-show season, the fest averaged \$545,948 and 14,165 peo-

ple in attendance (comprising seven sellouts). Hodges says, "It was amazingly successful. It can be done again."

## HOMOGENIZING FEMALE MUSIC

Even with Lilith's solid history, some of these fresh acts have reservations about diving into another women-only event. Vanessa Carlton—whose "A Thousand Miles" from her *Debut* Nobody debut is up for song of the year, record of the year, and best instrumental arrangement accompanying vocalist's Grammy—feels that Lilith's gender slant overrode the music.

"It ended up hurting a lot of female singer/songwriters in the sense that it seemed to homogenize female music. Even though all of the women on the tour had their own vibe, the media and public came away with the feeling that all of the chicks were kind of the same," Carlton wrote in an e-mail to *Billboard*. "Lilith Fair seemed to capitalize on a trend that wasn't actually there. Female singer/songwriters have been and will be part of the musical landscape forever."

Tory Castellano, drummer for rising female band the Donnas, says the group would consider joining a female package, having been part of rock-oriented Lady Fest in the past. However, "I think it's a fine line... We're really proud to be girls in a band. But at the same time, when you're women making music, that can overshadow the music you're making," she explains. "If girls are always playing with girls, that would not make them integrated, not mainstream, always separate. That won't get us further along."

AGEE Love, owner to Concerts West and other tour-related firms, deals more with arenas than fest-friendly sheds. Yet CEO Randy Phillips nevertheless adds to the pro-female fest argument: "As much as I hate giving my competitors ideas, they should be thinking about putting a package like this together. It would be good for them."

## 'FIRST-ALBUM GIRLS'

A dream lineup for Phillips would be something "done eclectically"—the Donnas, Pink, Norah Jones or Diana Krall, and Avril Lavigne. And throw some legacy star in there, like Joni Mitchell, throw in one of the icons."

## Trend-Setting Lollapalooza Returns This Summer

BY RAY WADDELL

**NASHVILLE**—In the state of its impact on the touring industry, it could be argued that Lollapalooza ranks somewhere between the growth of sheds and the advent of computerized ticketing. The groundbreaking blueprint for the modern touring festival, it spawned such now commonplace components as second stages, concourse attractions, and tour branding.

After setting the standard more than one decade ago, Lollapalooza will return for a summer run of more than 28 dates in July/August (*Billboard Bulletin*, Feb. 11). On the bill are tour founder Perry Farrell with his band Jane's Addiction, along with Incubus, Audioslave, Queens of the Stone Age, and Jurassic 5.

Co-produced by the William Morris Agency (WMA), Farrell, and Jane's Addiction manager Adam Schneider (Sanctuary Artist Management), the tour will cut promoter deals in each market. It will primarily play sheds, along with some alternative sites; the route and second-stage acts are still being finalized.

re'll vision. But in a very real way there is a direct correlation between Bill Graham and the development of the Lollapalooza concept," says Schneider, adding that, despite false alarms regarding the tour's return in the past, things fell into place this time. "This is truly the first year that Perry has been full-time committed to doing this, and Jane's Addiction is, as it was in '91, the heart and soul of the festival."

With touring festivals like Lilith Fair and H.O.R.D.E., having come and gone

this kind of purity of spirit."

According to Billboard Boscores, Lollapalooza's best year was 1994, when it reported more than \$21 million in grosses. The last year, 1997, was its weakest run, with \$7.4 million reported from 24 shows with Snop Dogg, Korn, Tool, Tricky, and others.

## A MEANINGFUL BRAND

"It's hard to maintain the kind of momentum [Lollapalooza] had forever," Grosslight points out. "The success of Lollapalooza was always based on its credibility. It starts with the music, and [this year] we have thoroughly credible, great bands on [the bill] so far, and the rest of the bands that will round out the main stage and second stage will also be very strong. We think the promoter community is real excited."

Ticket prices have not been determined yet. "Obviously things have changed since 1997, but the motive, desire, and goal is to make this affordable," Grosslight says. He adds that while no tour sponsors have been named as yet, any that signed on would be "in the spirit of Lollapalooza. Sponsor conversations haven't taken place to a large degree. But there isn't a profit motive—rather a 'cover expenses' motive."

Fans can expect cutting-edge attractions along with the music. While details are coming together, front-of-house elements will likely be more high-tech and "wired" than ever. And if the Lollapalooza brand was still relevant after a five-year hiatus, Schneider says it has "a great value. It has been latent for a while, but once we put this show together, it will be a meaningful brand going forward. Right now, we're focused on making this the best tour of the summer."



FARRELL

and others like Ozfest and Van's Warped still thriving, the time for a prototype resurgence, he says, indeed be nigh. "We thought the timing was right," agrees Peter Grosslight, world-wide head of music for WMA. "There was a possibility [the tour] would return last year, but it didn't come to fruition for a variety of reasons—not the least of which was we may have started too late."

Grosslight, who has so far been involved with every Lollapalooza, agrees that the event spawned a new concept in touring. "Lollapalooza," in and of itself, took on a secondary meaning," he says. "And I think now there is a genuine appetite for a festival that has

## A NEW CONCEPT IN TOURING

Farrell launched Lollapalooza in 1991, with a lineup of Jane's Addiction, Nine Inch Nails, Ice-T/Body Count, Living Colour, Butthole Surfers, and Rollins Band. Schneider has been involved with Lollapalooza since its first year, and this year was the start of Bill Graham Presents in San Francisco in the days before promoter consolidation. Schneider says the first tour gave individual promoters free rein on front-of-house attractions, a concept the late Bill Graham took to heart in a way that impacted later tours.

"Lollapalooza was always Perry Far-

But Terry McBride—manager for both Lavigne and primary Lilith tourer Sarah McLachlan—will not be backing an upstart all-female fest at this point. He says Lilith worked because it was headlined by veteran talent that already had a live base going into the project.

"It was a very safe bet. It's too early for [most of] the others. They are all first-album girls," McBride says with regard to such artists as Lavigne, Jones, Branch, and Carlton. "I'm quite sure that some of the other agents and promoters will try to repackage [Lilith]—if there's a penny to be made. But Avril is not going to be a part of that."

Lavigne will be locked into her first solo headlining tour through the spring (*Billboard*, Feb. 1) and will then finish her *Let's Go* follow-up set for release later this year. Likewise, Jones will embark on her own theater tour this summer.

McBride fears that women like Lavigne will get bundled into "a cutesy-yesy marketing package" because of their gender. The primary reason why Lilith triumphed was not so much that it was all-girl but "that it had a lot of causes from one day. They were putting money back in the community."

Even Phillips concedes that "the all-women part of [Lilith] was a novelty thing, but it was a secondary consideration to what Lilith represented—women-oriented issues."

Still, he believes it would not be difficult gearing up a new female tour installment around some sort of charity. Phillips notes that while it is too late to pull off the debut of a new concept by this spring/summer, "it's something that's very viable for next summer."

McBride says he would then be supportive if McLachlan decided to introduce a part two of Lilith Fair herself. Yet that scenario is unlikely in the near future, he says, because her current priorities are finishing her next studio album and continuing to raise her family. Other sources close to the original Lilith similarly believe that the fest will not return anytime soon.

Joe Brunner, Jones' booking agent, sees more value in a tour that has great women and men performers. "An all-female concert lineup ghettoizes, cubby-holes. It's a disservice to the artists," he explains. But he adds that if an artist backs out of that fashion, such as what McLachlan did with Lilith, "people would sense the organic value in it. If it were an economic or street-driven vision, I don't feel it's going to be accepted."

Indeed, McBride recalls having a wonderful time during her 1999 Lilith Fair stint. She has had casual conversations with Crow, another Lilith alumna, about getting together on a summer festival effort. "And if it happens to Lavigne and Avril Lavigne, and throw all in it, it always has to be getting music that's excellent."

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# Venue Views™

**PLANTING SEEDS:** Promoter/talent buyer **Marty Winsch** of Greenville, S.C.-based Mountain Entertainment is trying to help develop baby acts in the Carolinas region. "The quality of available artists for talent buyers in the Carolinas has developed into something that's not quite as healthy as it used to be," says Winsch, who adds that decreased label support has added to the problem. "You don't see as much money being spent at the label level to help develop acts."



WINSCH

With four concert a month, the Mountain Rocks program at the 700-capacity **Handlebar** in Greenville features three local/regional bands, sponsored by local radio station WBTV Greenville and Sam Adams Light. Winsch produces the series in conjunction with Handlebar owner **John Jeter**, and concerts are averaging 250-300 per show paid. Winsch will launch the concept in Columbia, S.C., in April at the 500-capacity **Seaside Park** with club owner **Ryan Goforth** and **WARQ** Columbia, and plans call for a similar program in Asheville, N.C.

**AEG PLAYS INDOORS:** AEG Live and its subsidiary Concerts West are making more and more noise on the touring front. After nailing down tours by the **Eagles**, **Barry Manilow**, and **Britney Spears** last year, along with significant action on **Paul McCartney** and **Nell Diamond**, the company has already made announcements regarding **Fleetwood Mac** and **Justin Timberlake/Christina Aguilera** for 2003, and we're only in the first quarter. Given ties between Eagles manager **Irving Azoff** (who also manages Aguilera) and Concerts West, it stands to reason AEG will have most if not all of the upcoming Eagles tour, and one can only assume more announcements will be

forthcoming. That's good news for arena managers, as AEG Live is overwhelmingly an arena-concert touring company.

**SOUNDS CHEESE:** Rocky Mountain jam band **the String Cheese Incident** (SCI) has announced its U.S. spring tour dates. The pre-sale through its in-house ticketing operation is already under way at sciticketing.com. The tour begins April 16 at the **Landmark Theater** in Richmond, Va., and concludes April 27 at the **Orpheum** in Minneapolis. SCI then heads to Japan.

**MACDONALD'S PLACE:** Veteran facility manager and Houston hand named-town **Jerry MacDonald** has been named president/CEO of the **Cynthia Woods Mitchell Pavilion**, a 16,500-capacity amphitheater in the Woodlands, Texas (near Houston), effective March 1. The well-traveled MacDonald was most recently GM of Houston's **Compaq Center**, where he is perhaps best remembered for a much-publicized confrontation with Texas Tech basketball coach **Bob Knight**. Prior to the stint at Compaq (which has been converted to a church), MacDonald was top man at the **Pyramid** in Memphis and before that ran the **Miami Arena**.

**CREATIVE ALLIANCES:** Creative Artists Agency (CAA) has hired sponsorship veteran **Kevin Gelbard** to develop corporate partnerships for CAA clients, focusing on the music area. A 10-year veteran of the entertainment and sports marketing industries, Gelbard most recently worked for **Anschutz Entertainment Group's** Envision subsidiary.

**NORTH OF SEATTLE:** Global Spectrum has hired **Kim Beder** as GM for the new 10,000-seat, \$71.5 million **Everett (Wash.) Regional Special Events Center**, set to open in October. A member of the management team that opened **Art Centre** in Toronto, Beder was director of guest services there for three years.

**GREAT SCOTS:** Scottish rockers **Idolwild** will kick off a statewide club tour March 5 at **Paradise** in Boston, making a stop March 14 at the South by Southwest music conference in Austin. The band will then support **Pearl Jam** on select dates of its U.S. summer tour in late May and June.

DATE	ARTIST	VENUE/CITY	GROSS/SEAT PRICE	ATTENDANCE/CAPACITY	PROMOTER
MARCH 1 2003	JIMMY BUFFETT	RIEC Center, Raleigh, N.C.	\$527,809 \$21,321	17,817 seats	Clear Channel Entertainment
	JIMMY BUFFETT	CivicCenter Center, Columbia, S.C.	\$262,140 \$23,929	16,842 seats	Clear Channel Entertainment
	BON JOVI, GOO GOO DOLLS	Philips Arena, Atlanta, Feb. 12	\$823,600 \$61,707/\$47	15,781 seats	Clear Channel Entertainment
	CHER, TOMMY DRAKE	America West Arena, Phoenix, Feb. 4	\$728,367 \$75,250/\$25	11,949 seats	Clear Channel Entertainment, in-house
	GEORGE STRAIT, TAMMY COCHRAN	The Mark of the Guest Cities, Dallas, Feb. 12	\$554,898 \$55,500/\$45.50	11,616 seats	Vannelli Enterprises
	CHER, TOMMY DRAKE	United Spirit Arena, Lubbock, Texas	\$638,300 \$65,750/\$25	10,418 seats	Clear Channel Entertainment
	CHER, TOMMY DRAKE	Truist Coliseum, Allentown, N.J., Feb. 3	\$612,696 \$76,526/\$26	8,569 seats	Clear Channel Entertainment
	CHER, TOMMY DRAKE	Dow Hardin Center, El Paso, Texas, Feb. 2	\$394,305 \$65,995	7,646 seats	Clear Channel Entertainment
	CHER, TOMMY DRAKE	Isotex Convention Center, Tucson, Ariz., Feb. 1	\$373,950 \$76,526/\$26	6,189 seats	Clear Channel Entertainment
	KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Cardinal Center, Louisville, S.C., Feb. 14	\$262,362 \$24,502/\$20	13,752 seats	Vannelli Enterprises
	VALENTINE'S WEEKEND CONCERT: MONIEH ALEXANDER, FERNANDO VILLALBA, DANIEL REYES, ANTHONY ROS	United Palace, New York, Feb. 15-15	\$460,256 \$65,737/\$28	4,722 seats	MCM-Mercado Cabrera Music
	TOBY KEITH, RASCAL FLATTS, AUL DALLEY	Spokane Arena, Spokane, Wash., Jan. 9	\$421,815 \$66,752/\$4	10,420 seats	Clear Channel Entertainment
	KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Van Brunt Center, Mobile, Ala., Feb. 13	\$230,250 \$24,502/\$20	7,408 seats	Vannelli Enterprises
	GATHER HOME COMING	Air Canada Centre, Toronto, Feb. 1	\$229,626 \$44,000 (Canadian) \$25,305/\$13.47	16,367 13,718	Clear Channel Entertainment, MSEL
	THE PRETENDERS	Beacon Theatre, New York, Feb. 9-9	\$254,595 \$25,459	5,762 seats	Clear Channel Entertainment
	BOB MARLEY FESTIVAL: DAMIAN MARLEY, STEPHEN MARLEY, JULIAN MARLEY, CAPLINTON, STEEL PULSE, & OTHERS	AT&T Amphitheater at Bayfront Park, Miami, Fla., Feb. 8	\$238,794 \$23,879	8,315 11,581	Bob Marley Movement
	LOS 20 COCOS DE COCO: FRANK NIKER, ALEXANDER, FERNANDO VILLALBA, DANIEL REYES, ANTHONY ROS	United Palace, New York, Feb. 15	\$229,685 \$65,737/\$28	3,361 seats	Videi Center, Latin Music, VBS
	JOHNNY MATHIS, GARY MULE DREW	Ruth Eckerd Hall, Clearwater, Fla., Feb. 22-24	\$225,471 \$10,945	4,193 seats	in-house
	BIG SHEZZO & EVE, JA RULÉ, NOVIA, AMANDA REULEZ, BONE THUGS-N-HARMONY	Allison County War Memorial Coliseum, Fort Wayne, Ind., Feb. 13	\$212,915 \$29,534/\$29.51/\$5	7,226 10,109	Pro Events
	SCORPIONS & WHITESNAKE, DOKKEN	Sea Arena, Sea Breeze, Feb. 14	\$164,326 \$40,323	4,518 7,288	House of Blues Concerts
	SCORPIONS & WHITESNAKE, DOKKEN	Frank Erwin Center, Austin, Feb. 5	\$166,915 \$40,323	4,517 7,017	Stacy City Attractions, in-house
	SCORPIONS & WHITESNAKE, DOKKEN	St. Pete Times Forum, Tampa, Feb. 2	\$173,775 \$29,534/\$29.51/\$5	4,330 6,736	Clear Channel Entertainment, in-house
	THE PRETENDERS, ALL MIGHTY SENATORS	Chicago Theatre, Chicago, Feb. 15	\$134,860 \$43,933/\$33	3,439 6,736	Jim Freds.
	STYX & KANSAS, JOHN WAITE	Allison County War Memorial Coliseum, Fort Wayne, Ind., Feb. 13	\$128,117 \$29,534/\$29.51/\$5	6,443 7,666	Felice Productions
	COLDPLAY, RON SEXSMITH	Stacy Center, St. Louis, Feb. 1	\$126,752 \$22	4,924 5,025	Clear Channel Entertainment, in-house
	COLDPLAY, RON SEXSMITH	The Hammer, Denver, Feb. 6	\$106,099 \$20	3,680 seats	Clear Channel Entertainment
	SCORPIONS & WHITESNAKE, DOKKEN	Bank of America, Fort Myers, Fla., Feb. 1	\$104,115 \$20,529/\$20	3,331 3,331	Clear Channel Entertainment
	COLDPLAY, RON SEXSMITH	Metrolink Hall, Kansas City, Mo., Feb. 1	\$95,842 \$22	3,128 3,128	Clear Channel Entertainment
	THE PRETENDERS, ALL MIGHTY SENATORS	Tower Theatre, Upper Mersey, Feb. 14	\$82,699 \$20,529/\$20	2,422 2,027	Clear Channel Entertainment
	PATTI AUSTIN, GERALD ALBRIGHT, BRIAN CULBERTSON	Torrance Theatre, Long Beach, Calif., Feb. 14	\$81,095 \$10,525	1,562 1,562	Rainbow Promotions
	COLDPLAY	Hard Rock Live, Orlando, Fla., Jan. 21	\$86,960 \$20,525/\$20	2,806 seats	Clear Channel Entertainment, in-house
	DAVID GRAY, JENN WERTZ	Polanco Theatre, Columbus, Ohio, Feb. 5	\$86,860 \$25	2,761 2,715	Clear Channel Entertainment
	JANE'S ADDICTION	Arriaga Theatre, Santa Barbara, Calif., Feb. 24	\$86,113 \$45.50	1,965 1,973	Clear Channel Entertainment, in-house
	COLDPLAY, RON SEXSMITH	BJCC Concert Hall, Birmingham, Ala., Jan. 24	\$84,862 \$22	2,915 seats	Clear Channel Entertainment
	THE RIGHTEOUS BROTHERS, TIM WILKINS	Ruth Eckerd Hall, Clearwater, Fla., Jan. 15	\$88,728 \$79,942/\$50	1,862 1,967	in-house

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# Carolinas

## North Carolina Boasts A Host Of Artists, Labels And Studios That Have Gained National Attention And Hope To Attract More

By David Menconi

In April 2000, Disney-owned Mammoth Records moved to New York City and shut down its North Carolina offices—sundering one of the state's most visible links to the major-label music business. Three years later, however, North Carolina's record industry is thriving at various levels.

The state's most high-profile label is Sugar Hill Records, the Durham-based roots-music label that has scored hit albums and Grammy awards with Dolly Parton and budding superstar trio Nickel Creek in recent years. The label's diverse roster goes beyond traditional bluegrass to include Texas singer-songwriters James McMurtry and Guy Clark, blues-rock guitarist Sonny Landreth and rising "jamgrass" acts like Charlotte's Acoustic Syndicate.

Other notable Tar Heel labels are Durham-based Merge Records, owned by members of the venerable Chapel Hill punk band Superchunk (which will release an album by even-more-venerable British punk legends the Buzzcocks on March 18); the Raleigh-based American headquarters of British label/management company Sanctuary, current recording home of everyone from the Allman Brothers to Ministry; Fairview-based High Windy Audio, which picked up a Grammy nomination for the Doe Watson/David Holt box set *Lagery*; and Lincolnton-based Gaff Music, which will unveil an intriguing music and spoken-word album by novelist Madison Smartt Bell on May 20.

No North Carolina label has expanded more aggressively than Graham-based Yep Roc Records, one of three imprints in the Redeye Distribution system. Yep Roc boasts a top-notch local roster, including ex-Whiskeytown fiddle Caitlin Cary (whose second solo album, *I'm Sleeping Out*, boxes April 29), Squirrel Nut Zippers spinoff Countdown Quartet, alternative-country acts Two Dollar Pistols and Thad Cockrell, and Chris Stamey from North Carolina power-pop legends the dB's. Yep Roc has also made some attention-getting signings from elsewhere—



Charlotte, N.C.



Slinging success: Justinase

Minus Five, Nick Lowe, Paul Weller, the Fleshtones and Doyle Bramhall. "We're cautiously optimistic," says Redeye/Yep Roc co-owner Glenn Dicker. "We've been growing a lot over the past six years, but we haven't hit our stride yet. We're completely self-owned with no outside money, so we can only grow based on how much money we generate."

Mechane-based Homegrown Music Network ([www.homegrownmusic.net](http://www.homegrownmusic.net)) has also grown significantly since forming in 1995. Homegrown began as a networking forum for acts primarily in the jam-band universe and has about 70 active

members. It also recently started a label, Harmonized Records, with four acts on the roster, including Col. Bruce Hampton's Code Talkers.

Adding a twist to the local scene are the unusual antics of Unknown Hinson. His debut album, *Rock 'N' Roll Is Straight From Hell*, was released on Capitol Records in 2002.

### ONE ACT TO WATCH

Charlotte-based rising pop-rock trio Justinase consists of three clean-cut teenage siblings—Justin, Nick and Hannah Tocco (ages 19, 17 and 16, respectively)—but their debut album, *Justinase* (Maverick Records), is steeped in classic-rock verities.

The trio came to the attention of Maverick through labelmate Michelle Branch, who they met at the 2000 EAT-M music conference in Las Vegas. Branch arranged an audition after signing her deal and has stayed involved after Justinase joined her on Maverick's roster. Branch co-wrote Justinase's first single, "Don't Cry for Us," which garnered some MTV play but did not catch on at radio. So the next step is getting the right song onto the airwaves; the album's second single, "Without You," is due this

*Continued on page 22*



Charleston, S.C.

## Home To An Array Of Small But Vibrant Scenes, South Carolina Has A Variety Of Regional Talent To Offer

By Kevin Oliver

It may still be regarded as the state that spawned Hootie & the Blowfish, but, eight years after that band's debut, the music scene in South Carolina has put away the coattails.

"The success of Hootie was a mixed bag for the South Carolina music scene," says Dan Cook, editor of the *Columbia Free Times* and a musician himself, with the graceful indie-pop band Verna Cannon. "The immediate effect was to further the careers of artists with a similar sound—like Edwin McCain and Cravin' Melon—but that was short-lived."

What remains is a handful of fragmented scenes, with vibrant communities in Columbia and Charleston and smaller scenes in places like Myrtle Beach and the Greenville/Spartanburg area. Hootie hometown Columbia's music scene ranges from punk and hard rock to hip-hop and even some melodic guitar pop.

### THE COLUMBIA AREA

The group Bleak sports a heavy edge on its recent CD, *Trance*, yet still maintains a distinct melodic



The red Crow: Echo 7

groove. Isabelle's Gift has considerably less decorum in its rock metal sound, but a solid connection with the Bloodhound Gang's Jimmy Franks' record label resulted in the CD, *Alcohol, Tobacco and Firearms*. On the punk front, the straightforward Stretch Armstrong is two albums into a relationship with Solid State Records and has toured nationally. From Safety to There released an intense album of abrasive postpunk on indie label Radical in 2002. And newcomers such as the emo-leaning Burns Out Bright and Love Apple are popular on the live music scene.

The Columbia area still has plenty of bands with an ear for melody. Capital's Above It All references current Brit-pop and classic British

*Continued on page 20*

# In A Tough Market, And With Some Stiff Competition All Around, Carolina Venues Vie For Local Revenue

By Ray Waddell

Once an underserved region in terms of facilities, the Carolinas are now host to a wide range of venues, creating a competitive market for buildings but offering a wider range of choices for promoters and touring entertainment in a vital area of the country.

"We're working around a lot of new competition in this market area," says Ed Rubinstein, director of the Bi-Lo Center in Greenville, S.C. "And all of the buildings down here are large, which is one of the issues when you talk to agents."

"The market's tough," admits Angie Bitting, managing director of the Dean Smith Center at the University of North Carolina in Chapel Hill. "There are a lot of buildings very close to each other competing for the same acts." Smith Center will host the Gaither Homecoming and Dragon Tales tours this spring but reeled in zero concerts in 2002. Still, "we're always interested in concerts," says Bitting.

The top promoter in the Carolinas is Wilson Howard, regional VP for Clear Channel Entertainment (CCE) out of Columbia; CCE operates large amphitheaters in Raleigh and Charlotte, N.C. Other promoters in the Carolinas include C&C Concerts in Bishopville, S.C.,

and Mountain Entertainment in Greenville, S.C. National promoters like Concerts West, Jack U/sick Presents, House of Blues Concerts, Fantasma and others also regularly come into the region.

## NORTH CAROLINA

"This is a very competitive market, with a lot of good buildings and a lot of good managers," observes Matt Brown, managing director of the Greensboro Coliseum Complex, which includes the 23,500-capacity Coliseum, a 4,500-seat special events center and the 2,376-seat War Memorial Auditorium. "But we had a very busy winter, and we're looking forward to a very busy spring." Winners at the GGC include Bruce Springsteen, Phish, Kenny Chesney and a full complement



Dean Smith Center's Bitting

of sporting events, family shows and consumer shows. The building works with several outside promoters and will promote in-house.

The state capital of Raleigh is



Bi-Lo Center's Rubinstein

home to the RVC Center, host ice for the Carolina Hurricanes of the National Hockey League. The building, which opened in October of 1999, is managed by the team, and the team's success

helped improve concert business, according to Davin Olsen, VP and GM of the RVC Center.

"We've seen a big increase in concert business; we didn't have a lot in 1999 through 2001," says Olsen. "It has really picked up this year, and I think a lot of that is definitely related to our hockey team going to the Stanley Cup Finals. It waved the flag about the discretionary income in this market, and my phone started ringing."

Last year RVC Center hosted Paul McCartney and Pavarotti, and on the books for 2003 are Elton John/Billy Joel, Jimmy Buffett, Tim McGraw, George Strait, Cher and Bon Jovi.

The 15,000-capacity Lawrence Joel Veterans Coliseum in Winston-Salem had a strong first half fiscal year, according to executive director Bucky Dame. "I wouldn't say the concert business is blowing us away, but, overall, we're having a much better year than last year, to the tune of \$418,000 better to our bottom line," says Dame. He cites Tool, Michael W. Smith and Widespread Panic as positives, along with the Blue Collar Comedy Tour, Longhorn Rodco and Dave Matthews and Tim Reynolds.

The Cabarrus Arena and Events Center in Concord, N.C., opened

*Continued on page 20*

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## C A R O L I N A S

### LOCAL VENUES

*Continued from page 18*

on Sept. 20 as part of the 50th anniversary of the Cabarrus County Fair. Funded by the citizens of Cabarrus County, the \$24 million, 190,000-square-foot facility boasts a seating capacity of 6,000. In addition to high-school graduations and other civic events, the arena has hosted a successful Brad Paisley concert. Rodeo and circus dates are being scheduled for the first quarter of the year.

The population within a 30-mile radius of the Center is 1.2 million; Cabarrus County is one of the fastest-growing counties in the Southeast, according to arena officials. Mark Chappus is the GM of the Cabarrus Arena and Events Center; there are no naming-rights sponsors being considered at this time.

### SOUTH CAROLINA

Perhaps South Carolina's most established arena is the Bi-Lo Center in Greenville, privately managed by Volume Services. Director Rubinstein says the building has managed to carve its niche in a competitive market. Bi-Lo seats 13,000 in a 360-degree configuration, such as that used by George Strait, and about 10,500 for an endstage configuration.

"My building may not be the largest, but it's in one of the best markets," notes Rubinstein. "And being a little smaller sometimes works to our advantage. We can put on a show that really looks good for the artist and gets a pretty good gross. We're also very

competitive, from an expenses standpoint."

Recent successes in Greenville include Kenny Chesney, Cher, Elton John, Toby Keith, Poison, Cinderella, Alan Jackson, Stephen Curtis Chapman, Bow Wow, Tool and Strait. Holds for 2003 include Chesney, the Eagles, Fleetwood Mac and the Dixie Chicks. "Our market has become very diverse and at 1.5 million people it's big," says Rubinstein. "It's a well-kept secret."

Ninety miles down the road from Greenville, the musical world came to know Columbia, S.C., in the early '90s as the spawning ground for Hootie & the Blowfish. Adjacent to the campus of the University of South Carolina in Columbia, Carolina Center is the new 18,000-capacity, \$70 million home of USC Gamecocks men's and women's basketball. The building opened last October and has already hosted WWE wrestling, Bruce Springsteen, *Sesame Street* Live, Champions on Ice and Michael W. Smith, and is gearing up for Kingling Bros., Jimmy Buffet, Kenny Chesney and a motorsports event.

Tom Pickett, GM of the Carolina Center for Global Spectrum, says the response from agents and live-entertainment producers to the new building has been very positive.

At the North Charleston Coliseum and Performing Arts Center, 2003 is off to a better start than a soft 2002, according to complex director Dave Holscher. "Business is actually looking pretty good, relatively speaking," he

says. "Last year was softer than anticipated."

The 13,000-capacity Coliseum is one of several secondary market arenas in the area, as well as, as well as the National Basketball Assn.'s development league. CCE promised 30 event days in 2002 and only delivered five, but a revised deal for 2003 promised 20 event days, eight of them concerts. "We already got 13 on the books," says Holscher.

Upcoming shows for the Coliseum include Toby Keith, Widespread Panic, the Gaithers and Cher. "Other promoters are bringing stuff to us, as well," including Alan Jackson, Martina McBride and the Red Hot Chili Peppers," Holscher says. Other events include Professional Bull Riding, *Sesame Street* Live and *Scoby Doo Live*.

The 2,254-seat North Charleston Performing Arts Center, also under Holscher's direction, is doing well with a Broadway series anchored by *Beauty & the Beast*. Music events scheduled include Bela Fleck, John Prine, Alison Krauss and the Tenthousand.

In Spartanburg, the 52-year-old, recently renovated Spartanburg Memorial Auditorium fills up dry spells in concerts with corporate, community and cultural events. "I feel that managers are smaller markets with smaller venues have to be more creative," says Steve Jones, general manager of the 3,200-seat showplace. "Given market conditions, we try to spread our shows out as far as we can and give as much bang as we can under the circumstances." ■

### SOUTH CAROLINA

*Continued from page 17*

rock, while Captain Easy's unlikely combination of Phish and classic Elton John sounds has been heard on two eclectic CDs, including 2002's *Picture Perfect World*. Danielle Howle, both in her solo career and with her rock band the Tantrums, has attracted plenty of national attention with albums for several indie labels, including Daemon and Kill Rock Stars.

Like most of South Carolina, industry presence in Columbia is minimal, but it is there. Most prominent is the Hootie-owned label, Handpicked Records, which is readying its second AWARE-style compilation for release in late March, with distribution through Redeye. South Carolina artists to be featured are Five Way Friday, Carolyn Evans, David Dunning Quench and the Working Title from Charleston, and Patrick Davis from Columbia.

Even rap music has found a home in Columbia. The "Nonstop Hip-Hop Live" series at New Brookland Tavern has showcased a rotating cast of MCs and other prospects for over a year now,

from the Beat Junction Project and Lyrical Budaah to Al-One and IX Two.

### CHARLESTON AND BEYOND

Scattered throughout the state are several prominent recording studios, including the Jam Room, Gothic Records, the Sund Lab, Modern Music, Strawberry Skys and the new Sit N Spin Studio, an offshoot of local label Sit N Spin, which boasts the Lackies, the Squids, the Black Lungs and Rodney Stokes on its roster. A Sit N Spin compilation album is in the works and due out this spring.

Charleston's scene is notable for bands like Five Way Friday, who is releasing its third CD, *Wrecked*, this month on the Redeye label, with production by Hootie guitarist Mark Bryan. Haze! Virtue combines prairie harmonies, muscular guitars and some pop-savvy hooks on its new CD, *The Face and the Shine*. Jump, Little Children's souped-up Celtic folk gone power pop has been a staple of the city's scene since the group's sidewalk busking days in the early '90s. It released a moderately successful album on Atlantic subsidiary Breaking in 1998 before self-

releasing 2001's adventurous *Virtigo*. Country rockers the Blue Dogs are another act that has been touted for several years now. Cracker's David Lowery produced their last studio album. Other names to watch for out of Charleston are hard rockers Quench, Beam and the Working Title.

Uptate South Carolina may be known as the most conservative area in the southeast, but there is still a liberal amount of good music there. Spartanburg's Deezaray's Hammer self-released its most recent disc last November after a one-album deal on Edel America. The Lackies, from Greenville, are turning heads with snappy, crackling Beatlesque pop and a debut CD, *lela*.

Other notable artists not in the big cities are the hard-rock act Echo 7 and the gothic rock of Something About Vampires and Sluts, both from Myrtle Beach; the hip-hop DJ B-Lord (currently touring and recording with Petty Pablo from Florence); and heavy rockers Headsnap from Greenville.

"Echo 7 is positioned to be another version of the Creed success

*Continued on page 22*



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## NORTH CAROLINA

Continued from page 17

month.

Says Justin, "It was hard to find other people who would make the time to practice as much as we wanted. Since we all live in the same house and can practice whenever we want, this seemed natural. Plus, there's that connection between the three of us—musically, something happens that I don't think would with anybody else."

## R&amp;B/HIP-HOP IS HOT

Charlotte's Reflection Sound Studio remains one of the country's top recording destinations and produced two Grammy-nominated gospel albums last year (by Twinkle Clark and Donald Lawrence's Tri-City Singers). Reflection was also

where R.E.M. recorded its seminal 1983 college-radio classic *Murmur*. One of that album's co-producers, Mitch Easter, is still active and runs Fidelitorium, a state-of-the-art studio in Kerteville. Southern Culture on the Skids, Squirrel Nut Zippers, Ben Folds Five, the Butchies and Mayflies USA are among the locals to have recorded there, along with out-of-towners Alejandro Escovedo and ex-Poos guitarist Ken Stringfellow.

In the hip-hop and R&B realm, a number of North Carolina acts hope to duplicate the success of Greenville rapper Pety Pablo and Charlotte-born R&B singer Sunshine Anderson (both of whom scored gold debut albums in 2001). Already in the major-label pipeline are Elektra's Brandon D., a rapper from Greensboro, and Anthony Hamilton of Charlotte. Hamilton has a Grammy



All-convoy art by Fun Dollar Photo

nomination to his credit for his collaboration with Nappy Roots on the "Po' Folks." His own debut album is due on Atlantic later this year.

"You have a lot of hip-hop artists out of North Carolina, but a lot of them just don't think they can make it," says Eli Davis, who manages both Hamilton and Brandon D. "It has

everything any other place can offer musically—maybe even more—but you're still gonna have to go to New York or L.A. because there's no business in North Carolina. So far, it's just talent."

That won't be the case for much longer if Larry Pickett has his way. A Raleigh-based correspondent for various syndicated musical TV shows, Pickett is also a budding music entrepreneur. In addition to launching a label (LP Records, which will begin releasing albums this fall), Pickett recently put out a two-disc compilation of North Carolina hip-hop. *Our Hot Minute* takes a grassroots strength-in-numbers approach, with 31 tracks by 18 artists from the state's bigger cities, as well as smaller towns like Hickory and Troy. Pickett cites Charlotte R&B singer Mahanda Favors as the album's early crowd favorite.

"There are so many artists out there," says Pickett. "One group doing this in Raleigh, another doing this in Durham; everybody promoting their own thing. So I thought if I could get them all on one album and have everyone use their manpower to promote it in their respective cities, we could get something big happening here." ■

## SOUTH CAROLINA

Continued from page 20

story," says Tony Couch of McGathy Promotions and Rockstar2K.com. The hard-rock quartet, which has been kicking around the Carolinas since 1995, got its break in 2000 when the band hooked up with manager Terry White, and then, in 2001, connected with McGathy Promotions. The album—tentatively titled *Another Day Another Drama*—will be the first release on McGathy's new in-house label, In De Goot Recordings. The first single, "One Step Away," is going to radio in late March or early April.

It has been a long road out of the Carolinas for Echo 7, but the band members credit good management and a tireless road ethic with giving them the possibility of putting their hometown on the musical map. "We had to work really hard from the start—to get out the road, playing shows—to get out of town," says vocalist Ronnie O'Brien. "Nobody from the labels was going to come to the beach to see us play." However, if Echo 7 lives up to its potential, that attitude might change. Adds O'Brien, "We hope to get real popular, real quick. But this has been a long time coming."

With no second Hootie on the horizon, the artists who live in South Carolina are working hard, playing frequently around the region and living by the attitude expressed by Hazel Virtue singer Eric Britt, who says, "Frankly, people aren't expecting bands from South Carolina to hit the big time anymore, so you have to go and prove your worth." ■

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# Rhythm, Rap, and The Blues..

**VIOLATOR, CAA PACT:** Violator Management is now being represented by Creative Artists Agency (CAA). As part of this new association, CAA will begin reping Violator artists Missy Elliott and Busta Rhymes for motion-picture, TV, and marketing projects. At the start of the year, Violator partner Chris Lighty was named a senior VP in Live Records' A&R department (*Billboard* Bulletin, Jan. 7), with the Violator label also joining the Jive fold.

**JAY-Z'S TAKEOVER:** Jay-Z stars in Heineken's latest installment in its 17th "All About the Beer" ad campaign. Titled "The Takeover" and taped in January, the ad will debut during Sunday's (23) Grammy Awards telecast. The Roc-a-Fella rapper will also appear in a public-service announcement for the Heineken Music Initiative, a separate, nonprofit organization that raises funds for urban music education programs.

In other small-screen activity: Joining the 17th annual Soul Train Awards lineup are Jennifer Lopez, comedian Chris Rock, and Dru Hill. The special airs live Saturday (1) from the Pasadena Civic Auditorium in California.

**BISHOP HITS WITH 'MISS':** Having scored a multi-week No. 1 Hot R&B/HP/Hop Singles & Tracks chart hit with Aaliyah's "Miss You," songwriter/producer Teddy Bishop says he wants to change what's happening in music, especially on the R&B front. "R&B is actually somewhat in a slump due to the quality of the music," the Atlanta-based Bishop says. "It seems to be more about making money vs. quality music. I want to change that. Everyone talks about downloading, but if you give them good music, they will buy it."



BISHOP

Born in Detroit, Bishop was a member of Atrista R&B group Kiara prior to his behind-the-board duties. Relocating to Atlanta in 1991 and signed to LaFace as a producer by mentors Antonio "L.A." Reid and Babyface, Bishop worked with Toni Braxton and Usher. With a sound he describes as "melodic, baseline-driven with nice chords," Bishop has compiled a production résumé that includes projects with Whitney Houston, B2K, Ginuwine, Jagged Edge, Montell Jordan, and others.

Under his Groove Factor Productions banner, Bishop plans to do more work with up-and-coming artists, producers, and songwriters. He's currently in the studio with new R&B singer Courtney Copeland, whom he calls his next "priority." As to whether a Bishop-helmed label is in the offing, he says, "I'd like to do a label situation but not right now. I want to stay creative. Running a label is a whole different animal."

**ON THE RECORD:** The Isley Brothers' new *DeadWorlds* album is slated for a May 13 release... While in New York for the Grammy Awards, the *Trackboys* production duo (Nelly's "Air Force Ones") will be shopping a deal for its latest find, R&B group Denim.

**DE SEARCH:** Afrika Bambaataa and DJ Sade's *Poseduns* are among the 10 judges who will evaluate the four finalists in the national DJ search, on Oct. 1 & 2. Sponsored by arts-and-entertainment organization Gen Art and Eclipse Flash breath strips, the finale will be staged Wednesday (26) at New York's Supper Club. Part of the Eclipse Flash: Fresh Talent Grant Program, the competition will award \$10,000 in grants.

**DINNER DATES:** The National Assn. of Black Owned Broadcasters honors LL Cool J, Diana Ross, jazz saxophonist Benny Carter, and others during its 19th annual Communications Awards dinner. The March 27 event takes place at Washington, D.C.'s Marriott Wardman Park Hotel (646-424-9750)... The fifth annual Impact Record Pool Awards convene Tuesday (25) at Los Angeles' Regent Beverly Wilshire Hotel. Host George Daniels will welcome honorees Cecelia "CeCe" McClendon (Arista), Jon "Big Jon" Platt (EMI Music Publishing), and Kevin Black (Interscope) (818-981-3730).



by Gail Mitchell

**BY GAR MITCHELL**

**LOS ANGELES—**"They're back." That slogan is a cornerstone of the marketing campaign behind the Crusaders' first new album in 20 years, *Rural Renewal*. Set for release worldwide March 4, the PRA/Verve set features original members Joe Sample (keyboards), Wilton Felder (sax), and Slick Hooper (drums).

"Our first target is the 35-plus male audience, the people who were listening to them in the '70s during their heyday," Verve senior director of marketing John Newcott says. "We want to reach the Crusaders' core audience and let them know the group is back."

T-shirts emblazoned with the slogan and packaged with the new album, three classic Crusaders sets, and a personalized note were mailed to retail partners this month. Targeting the Crusaders' "core bastions of smooth jazz and urban radio, Verve has tagged 'Viva de Funk' as the lead single. It was sent to radio Feb. 20.

That cut and the title track prove that the boys are back in town, recalling that same old feeling with their signature horn mix, percussive piano, and body-moving melding of jazz and soul. Honorary Crusaders saddling up for the mission include Eric Clapton, Park Rayker Jr., Freddie Washington, and gospel's Dornice McQuinn (who does a strong turn on "A Healing Coming On" with the Sounds of Blackness).

Sample is quick to point out that *Rural Renewal* is more about picking up where the group left off than a reunion. "The four of us [including former member Wayne Henderson, who left in 1975] actually met 10 years ago about doing another album," says Sample, who also records as a solo artist with PARAGRAPH. "But we decided not to do it, because we were looking at it as a reunion. A reunion to me meant we were simply going to rehash what we had done, and I didn't want to do that. Ten years later, Wilton, Slick, and I realized that a lot of what prompted us to become musicians in the first place was gone, things we loved like the Staple Singers, Marvin Gaye. So we decided not to have a reunion but to do a continuation of what we loved."

Felder adds, "Like Joe, I recognized the void. The musicianship of most musicians trying to play today's music was not there. The only way we could get the real Crusaders music was to get back together and play it the way we feel it and hear it."

Hailing from southeast Texas, the Crusaders evolved from the Souljazz and the Modern Jazz Set in the '50s into the Jazz Crusaders in the '60s. Dropping "jazz" from their moniker, they hit their stride in the '70s with such fan-pleasers as "Keep That Same Old Feeling" and "Street Life" while on the ABC/Blue Thumb and MCA rosters.

## Crusaders Still On A Mission After 20 Years, Act Returns With 'Rural Renewal' On PRA/Verve



THE CRUSADERS

The members also backed acts, together and individually, including Gae, Steely Dan, and Joni Mitchell, and the Crusaders' rich catalog has provided the backdrop for a diverse array of contemporary artists' projects, including 2Pac, Queen Latifah, Ice Cube, Tyrese, and Destiny's Child.

As *Rural Renewal's* release date approaches, such Crusaders performances are being lined up as a May 4 appearance at the New Orleans Jazz and Heritage Festival and one at the

Hollywood Bowl Aug. 17 as part of the Jazz Festival. An ad campaign is also being launched, encompassing Jazzie and other publications.

Lauren Watt, director of national advertising for Tower Records, says, "What with Clapton and other guests on this album, a lot of fans will be excited. With positioning in key jazz stores and [in-store] play at listening stations, we expect to be a huge part of what happens with this CD, helping people rediscover this band."

While Felder, Sample, and Hooper hope the album sells well, all are busy with various solo projects: Sample is working on another set, Felder expects to release his own solo album later this year, and Hooper is operating his own label from his Seattle home base.

Whatever happens musically for the trio, it will always be about the thing. "The music industry is now run by businessmen," Sample says. "Everything is manipulated; nothing is a natural flow. What we missed is music's spiritual, rhythmic, and soulful value and getting people to feel that. It has meant a lot to us to do this album."

## MARCH 1, 2003 Billboard HOT RAP TRACKS

LAST WEEK	TITLE / IMPLICIT PROMOTION LABEL	Artist	WEEKS ON CHART	PEAK POSITION
1	IN DA CLUB	50 Cent	4	1
2	GOSSIP FOLKS	Missy "Misdemeanor" Elliott featuring Ludacris	1	2
3	MEASUREMENT	Juvenile featuring Lil' Kim	1	3
4	WANKSTA	Ja Rule featuring Ashanti	1	4
5	SICK OF BEING LONELY	Field Mob	1	5
6	EXCUSE ME MISS	Nelly featuring Kipsey	1	6
7	THUGZ MANSION	2Pac	1	7
8	BEAUTIFUL	Snoop Dogg featuring Pharrell & Uncle Charlie	1	8
9	THE JUMP OFF	Lil' Kim featuring MC Cheeks	1	9
10	SUPERMAN	Eminem	1	10
11	I CAN	Nas	1	11
12	WHAT HAPPENED TO THAT BOY	Baby featuring Clipse	1	12
13	TELL ME (WHAT'S GOIN' ON)	Sinclair & Southstar	1	13
14	'03 BONNIE & CLYDE	Jay-Z featuring Beyonce Knowles	1	14
15	WORK IT	Missy "Misdemeanor" Elliott	1	15
16	MAKE IT CLAP	Busta Rhymes featuring Spiff Starz	1	16
17	COME CLOSE TO ME	Common featuring M.I. Abaga	1	17
18	DO THAT	Baby featuring P. Diddy	1	18
19	SATISFACTION	Eve	1	19
20	GET BUSY	Sean Paul	1	20
21	A.D.I.D.A.S.	Killer Mike featuring Big Boi	1	21
22	NO LETTING GO	Wayne Wonder	1	22
23	PARADISE	LL Cool J featuring Arista	1	23
24	REALLEST NIGGAZ	50 Cent featuring The Notorious B.I.G.	1	24

Records with the greatest increase in audience impressions. The top tracks outlined are compiled from the RIAA/Pop and 40 other charts. All data is based on the week ending March 1, 2003. Songs cannot be ranked by audience impressions by cross-referencing some sales of albums with Nielsen SoundScan data. © 2003, Vibe Entertainment, Inc. All rights reserved.

# Billboard HOT R&B/HIP-HOP SINGLES & TRACKS

LAST WEEK	THIS WEEK	TITLE	PRODUCER (S) (G) (W) (R) (T) (E) (S)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION	LAST WEEK	THIS WEEK	TITLE	PRODUCER (S) (G) (W) (R) (T) (E) (S)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION
1	1	IN DA CLUB	50 Cent	3 Weeks At Number 1	50 Cent	1	55	61	GIRLFRIEND	50 Cent	BZK	50	
2	2	MISS YOU	50 Cent	3 Weeks At Number 1	50 Cent	2	60	73	CAN'T LET YOU GO	50 Cent	Enimem	44	
3	3	IGNITION	50 Cent	3 Weeks At Number 1	50 Cent	3	53	55	THIS VERY MOMENT	50 Cent	Fabulous Featuring Misty Snow & Lil' Mo	52	
4	4	ALL I HAVE	50 Cent	3 Weeks At Number 1	50 Cent	4	54	59	I DON'T GIVE A F*CK	50 Cent	K. C. & Julee	53	
\$ GREATEST GAINER/SALES \$													
5	7	GOSPIP FOLKS	50 Cent	3 Weeks At Number 1	50 Cent	5	52	52	B RIGHT O	50 Cent	Truea Featuring Undeath	51	
6	9	HOW YOU GONNA ACT LIKE THAT	50 Cent	3 Weeks At Number 1	50 Cent	6	51	51	BREAK YOU OFF	50 Cent	The Roots Featuring Mos Def	56	
7	4	WANKSTA	50 Cent	3 Weeks At Number 1	50 Cent	7	58	63	DEEP	50 Cent	BLACKstreet	51	
8	5	MESMERIZE	50 Cent	3 Weeks At Number 1	50 Cent	8	59	62	CHOPPA STYLE	50 Cent	Choppe Featuring Master P	58	
9	10	EXCUSE ME MISS	50 Cent	3 Weeks At Number 1	50 Cent	9	57	67	WHAT WE DO	50 Cent	Freeway Featuring Jay Z & Beanie Sigel	47	
10	11	SICK OF BEING LONELY	50 Cent	3 Weeks At Number 1	50 Cent	10	62	77	THUG LIT	50 Cent	Trick Daddy Featuring Trick Daddy	40	
11	9	LOVE OF MY LIFE (AN ODE TO HIP HOP)	50 Cent	3 Weeks At Number 1	50 Cent	11	66	—	PUT THAT WOMAN FIRST	50 Cent	The Jolly Brothers Featuring Nasid Jolly	61	
12	11	BUMP, BUMP, BUMP	50 Cent	3 Weeks At Number 1	50 Cent	12	63	65	C'MON	50 Cent	Mariah	63	
13	19	THE JUMP OFF	50 Cent	3 Weeks At Number 1	50 Cent	13	64	68	CLOSURE	50 Cent	Kelly Rowland	72	
14	14	DO NOT CHANGE	50 Cent	3 Weeks At Number 1	50 Cent	14	68	78	WHY'S THAT	50 Cent	K. Kelly Featuring Jay Z	65	
15	12	FABULOUS	50 Cent	3 Weeks At Number 1	50 Cent	15	71	71	STILL BALLIN'	50 Cent	2Pac Featuring Trick Daddy	66	
16	23	CRY ME A RIVER	50 Cent	3 Weeks At Number 1	50 Cent	16	67	70	BUNNY HOP	50 Cent	De La Soul	67	
17	13	I SHOULD BE	50 Cent	3 Weeks At Number 1	50 Cent	17	63	73	CRUSH ON YOU	50 Cent	Mr. Cheeks Featuring Marva Waters	68	
18	24	WHAT HAPPENED TO THAT BOY	50 Cent	3 Weeks At Number 1	50 Cent	18	69	—	THROUGH THE RAIN	50 Cent	Mariah Carey	69	
19	16	AIR FORCE ONES	50 Cent	3 Weeks At Number 1	50 Cent	19	70	—	ROY U NEED YOU	50 Cent	Mariah Carey Featuring C. C. R.	70	
20	21	BEAUTIFUL	50 Cent	3 Weeks At Number 1	50 Cent	20	76	79	NEVER SCARED	50 Cent	Monie Love & His Industry Friends	71	
21	20	MAKE IT CLAP	50 Cent	3 Weeks At Number 1	50 Cent	21	72	—	CAN NOBODY	50 Cent	Kelly Rowland	72	
22	32	LAUNDROMAT	50 Cent	3 Weeks At Number 1	50 Cent	22	61	—	MY MYC	50 Cent	Missy "Misdemeanor" Elliott	65	
\$ GREATEST GAINER/AIRPLAY \$													
23	35	I CAN	50 Cent	3 Weeks At Number 1	50 Cent	23	75	75	SYMPHONY IN X MAJOR	50 Cent	Xzibit Featuring Dr. Dre	74	
24	17	THUGZ MANSION	50 Cent	3 Weeks At Number 1	50 Cent	24	82	82	THE BATTLE IS THE LORD'S	50 Cent	Yakobus Adams	75	
25	23	COMES CLOSE TO ME	50 Cent	3 Weeks At Number 1	50 Cent	25	82	82	YEAR YEAH U KNOW IT	50 Cent	Keith Murray Featuring Def Squad	76	
26	38	GET BUSY	50 Cent	3 Weeks At Number 1	50 Cent	26	87	87	PUMP IT UP	50 Cent	Jon Sledge	77	
27	33	EMOTIONAL ROLLERCOASTER	50 Cent	3 Weeks At Number 1	50 Cent	27	65	67	PATIENTLY WAITING	50 Cent	50 Cent Featuring Enimem	65	
28	29	TELL ME (WHAT'S GOIN' ON)	50 Cent	3 Weeks At Number 1	50 Cent	28	77	77	TAKE YOU HOME	50 Cent	Ange Martinez Featuring Kuba	62	
29	30	THAT GIRL	50 Cent	3 Weeks At Number 1	50 Cent	29	87	87	LOVE I Z	50 Cent	Erick Sermon Featuring J. Cole	80	
30	33	NO LETTING GO	50 Cent	3 Weeks At Number 1	50 Cent	30	68	—	IF I CAN'T	50 Cent	50 Cent	68	
31	25	WORK IT	50 Cent	3 Weeks At Number 1	50 Cent	31	74	74	8 MILE	50 Cent	Enimem	54	
32	39	GUESS WHAT	50 Cent	3 Weeks At Number 1	50 Cent	32	80	76	THE MORNING AFTER	50 Cent	Deborah Cox	63	
33	34	REALST NIGGAZ	50 Cent	3 Weeks At Number 1	50 Cent	33	86	72	ANGEL	50 Cent	Amanda Perez	57	
34	37	HELL YEAH	50 Cent	3 Weeks At Number 1	50 Cent	34	85	86	PIMP JUICE	50 Cent	Nelly	59	
35	32	MADE YOU LOOK	50 Cent	3 Weeks At Number 1	50 Cent	35	88	81	GETCHA HANDS UP	50 Cent	E. S. G. & Slim Thug	80	
36	30	DO THAT...	50 Cent	3 Weeks At Number 1	50 Cent	36	89	89	JAH IS MY ROCK	50 Cent	Caribbean Poles Featuring Demian "Ja Gong" Marley	87	
37	29	I CARE 4 U	50 Cent	3 Weeks At Number 1	50 Cent	37	89	89	EVERYBODY	50 Cent	Holz The Hippo	88	
38	54	I KNOW WHAT YOU WANT	50 Cent	3 Weeks At Number 1	50 Cent	38	96	—	NO FEELS NO G	50 Cent	New Neri Guyton Featuring Baby Doo	90	
39	28	SATISFACTION	50 Cent	3 Weeks At Number 1	50 Cent	39	95	95	IMAGINE THAT	50 Cent	Lexa Featuring Lil' Flip	91	
40	53	M. I. DON'T LOVE HER	50 Cent	3 Weeks At Number 1	50 Cent	40	94	98	SKILLS	50 Cent	Gang Starr	91	
41	43	ONE OF THOSE DAYS	50 Cent	3 Weeks At Number 1	50 Cent	41	93	98	THUG LOVIN'	50 Cent	Ju Re Featuring Bobby Brown	16	
42	46	A.D.I.D.A.S.	50 Cent	3 Weeks At Number 1	50 Cent	42	90	66	DAVE	50 Cent	Shade Sheist Featuring D.J. Jaz	66	
43	31	"33 BONNIE A CLIVE	50 Cent	3 Weeks At Number 1	50 Cent	43	92	92	UP IN DA CLUB 2NITE	50 Cent	Reverone	92	
44	35	PARADISE	50 Cent	3 Weeks At Number 1	50 Cent	44	99	99	DANCE WITH ME	50 Cent	Janine Lee Featuring AJ and Young Blazin	95	
45	49	GIMME THE LIGHT	50 Cent	3 Weeks At Number 1	50 Cent	45	97	97	THIS IS MY PARTY	50 Cent	Fabulous	97	
46	47	ALL I NEED	50 Cent	3 Weeks At Number 1	50 Cent	46	97	97	FLIRT	50 Cent	INC. Featuring	98	
47	50	X-GON GIVE IT TO YA	50 Cent	3 Weeks At Number 1	50 Cent	47	97	97	JUST LIKE YOU	50 Cent	G. Wile	99	
48	45	LUV U BETTER	50 Cent	3 Weeks At Number 1	50 Cent	48	97	97	FEELIN' YOU (PART II)	50 Cent	Solozone Featuring N.O.E.	97	
49	58	SAY YES	50 Cent	3 Weeks At Number 1	50 Cent	49	97	97		50 Cent			



## 25

MARCH 1  
2003

# Billboard TOP R&B/HIP-HOP ALBUMS

Sales data compiled from a national subset

panel of core R&B/Hip-Hop stores by

Nielsen  
SoundScan

Title

PEAK  
POSITION

LAST WEEK	THIS WEEK	ARTIST	IMP/INT	NUMBER/DISTRIBUTING LABEL	WEEKS AT NO. 1	WEEKS AT NO. 1
1	1	<b>SO CENT</b>	2	<b>NUMBER 1</b> (2 Weeks At No. 1) Get Rich Or Die Tryin'	1	46
2	3	<b>TYRESE</b>	2	<b>Wanna Go Home</b> (1 Week At No. 1) I Wanna Go Home	2	51
3	4	<b>KENNY LATTIMORE &amp; CHANTE MOORE</b>	1	<b>Things That Lovers Do</b> (1 Week At No. 1) Things That Lovers Do	3	53
4	1	<b>ALYTAH</b>	1	<b>I Care 4 U</b> (1 Week At No. 1) I Care 4 U	1	54
5	2	<b>MISS ELLIOTT</b>	1	<b>Under Construction</b> (1 Week At No. 1) Under Construction	2	52
6	11	<b>SAUL PAUL</b>	1	<b>Daddy Rock</b> (1 Week At No. 1) Daddy Rock	6	57
7	12	<b>JAHNEM</b>	1	<b>S Greatest Gainer</b> (1 Week At No. 1) S Greatest Gainer	3	58
8	10	<b>DJ ENVY</b>	1	<b>The Best Storm Mixtape</b> (1 Week At No. 1) The Best Storm Mixtape	8	59
9	10	<b>JENNIFER ROSE</b>	1	<b>Just This Party</b> (1 Week At No. 1) Just This Party	1	60
10	5	<b>LI JON &amp; THE EAST SIDE BOYZ</b>	1	<b>Kings Of Crunk</b> (1 Week At No. 1) Kings Of Crunk	2	61
11	13	<b>JAY-Z</b>	1	<b>The Black Album</b> (1 Week At No. 1) The Black Album	2	62
12	11	<b>LL COOL J</b>	1	<b>The Blueprint 2: The Gift And The Curse</b> (1 Week At No. 1) The Blueprint 2: The Gift And The Curse	1	63
13	18	<b>JA RULE</b>	1	<b>The Last Temptation</b> (1 Week At No. 1) The Last Temptation	2	64
14	4	<b>JPAC</b>	1	<b>Better Day</b> (1 Week At No. 1) Better Day	7	65
15	14	<b>VIVIAN GRASS</b>	1	<b>Love Story</b> (1 Week At No. 1) Love Story	14	66
16	7	<b>EMINEM</b>	1	<b>The Eminem Show</b> (1 Week At No. 1) The Eminem Show	1	67
17	18	<b>BABY</b>	1	<b>Genius</b> (1 Week At No. 1) Genius	4	68
18	24	<b>SOUNDTRACK</b>	1	<b>Deliver Us From Evil</b> (1 Week At No. 1) Deliver Us From Evil	19	69
19	22	<b>JUSTIN TIMBERLAKE</b>	1	<b>Just Justified</b> (1 Week At No. 1) Just Justified	2	70
20	15	<b>NELLY</b>	1	<b>Timberlake</b> (1 Week At No. 1) Timberlake	1	71
21	21	<b>STYLENA JOHNSON</b>	1	<b>Chapter 2: The Verse</b> (1 Week At No. 1) Chapter 2: The Verse	19	72
22	24	<b>SNOOP DOGG</b>	1	<b>Paid The Cost To Be The Boiz</b> (1 Week At No. 1) Paid The Cost To Be The Boiz	3	73
23	18	<b>SOUNDTRACK</b>	1	<b>8 Mile</b> (1 Week At No. 1) 8 Mile	1	74
24	14	<b>WHITNEY HOUSTON</b>	1	<b>Just Whitney</b> (1 Week At No. 1) Just Whitney	3	75
25	28	<b>DRU HILL</b>	1	<b>From The Streets To The Top</b> (1 Week At No. 1) From The Streets To The Top	2	76
26	29	<b>MARIAN CAREY</b>	1	<b>Charmeleon</b> (1 Week At No. 1) Charmeleon	2	77
27	31	<b>R. KELLY</b>	1	<b>The Definitive Collection</b> (1 Week At No. 1) The Definitive Collection	30	78
28	21	<b>BUSTA RHYMES</b>	1	<b>It Ain't Safe No More</b> (1 Week At No. 1) It Ain't Safe No More	12	79
29	35	<b>HEATHER HEADLEY</b>	1	<b>This Is What I Am</b> (1 Week At No. 1) This Is What I Am	14	80
30	34	<b>KEITH SWEAT</b>	1	<b>Kath Sweat Live</b> (1 Week At No. 1) Kath Sweat Live	34	81
31	26	<b>THE ROOTS</b>	1	<b>Phenomeny</b> (1 Week At No. 1) Phenomeny	11	82
32	43	<b>FLOETRY</b>	1	<b>Flotetic</b> (1 Week At No. 1) Flotetic	4	83
33	16	<b>SO CENT</b>	1	<b>Guess Who's Back?</b> (1 Week At No. 1) Guess Who's Back?	13	84
34	27	<b>NEAT</b>	1	<b>The Next Episode</b> (1 Week At No. 1) The Next Episode	27	85
35	32	<b>COMMON</b>	1	<b>Electric Circus</b> (1 Week At No. 1) Electric Circus	9	86
36	44	<b>LI ROMEO</b>	1	<b>Genie Time</b> (1 Week At No. 1) Genie Time	10	87
37	49	<b>GERALD LEVERT</b>	1	<b>The G Spot</b> (1 Week At No. 1) The G Spot	2	88
38	33	<b>SMILEZ &amp; SOUTSTAR</b>	1	<b>Crash The Party</b> (1 Week At No. 1) Crash The Party	24	89
39	44	<b>SOUNDTRACK</b>	1	<b>Brown Sugar</b> (1 Week At No. 1) Brown Sugar	2	90
40	31	<b>SOUNDTRACK</b>	1	<b>Put It All To Rest</b> (1 Week At No. 1) Put It All To Rest	10	91
41	39	<b>THE MARSHALL MATHERS LP</b>	1	<b>Swiss Beats Presents Ghetto</b> (1 Week At No. 1) Swiss Beats Presents Ghetto	10	92
42	34	<b>LI FLIP</b>	1	<b>Underground</b> (1 Week At No. 1) Underground	14	93
43	36	<b>SON BEAT</b>	1	<b>Beliefs</b> (1 Week At No. 1) Beliefs	3	94
44	36	<b>TONE BRAXTON</b>	1	<b>More Than A Woman</b> (1 Week At No. 1) More Than A Woman	5	95

LAST WEEK	THIS WEEK	ARTIST	IMP/INT	NUMBER/DISTRIBUTING LABEL	WEEKS AT NO. 1	WEEKS AT NO. 1
46	51	<b>ASHANTI</b>	1	<b>Destiny Fulfilled</b> (1 Week At No. 1) Destiny Fulfilled	1	46
47	42	<b>CLIPSE</b>	1	<b>When the Game Starts</b> (1 Week At No. 1) When the Game Starts	1	47
48	17	<b>NIVEA</b>	1	<b>Love Me</b> (1 Week At No. 1) Love Me	1	48
49	46	<b>INDIA ARIE</b>	1	<b>Voyage To India</b> (1 Week At No. 1) Voyage To India	1	49
50	43	<b>FAT JOE</b>	1	<b>Lovey</b> (1 Week At No. 1) Lovey	1	50
51	49	<b>AMERIE</b>	1	<b>All Haves</b> (1 Week At No. 1) All Haves	2	51
52	44	<b>TRINA</b>	1	<b>Diamond Princess</b> (1 Week At No. 1) Diamond Princess	5	52
53	44	<b>VARIOUS ARTISTS</b>	1	<b>The Source Presents: Hip Hop Hits Vol. 4</b> (1 Week At No. 1) The Source Presents: Hip Hop Hits Vol. 4	1	53
54	52	<b>K-CI &amp; JOJO</b>	1	<b>Justified</b> (1 Week At No. 1) Justified	1	54
55	59	<b>MUSIQ</b>	1	<b>Justified</b> (1 Week At No. 1) Justified	1	55
56	41	<b>TRICK DADDY</b>	1	<b>This Holiday</b> (1 Week At No. 1) This Holiday	2	56
57	48	<b>VARIOUS ARTISTS</b>	1	<b>Holmes Beach Recordings Presents: Unwashed Vol. 2</b> (1 Week At No. 1) Holmes Beach Recordings Presents: Unwashed Vol. 2	1	57
58	54	<b>TALIB KWELE</b>	1	<b>Quality</b> (1 Week At No. 1) Quality	6	58
59	40	<b>SOLANGE</b>	1	<b>Sole Star</b> (1 Week At No. 1) Sole Star	23	59
60	40	<b>AL GREEN</b>	1	<b>The Love Song Collection</b> (1 Week At No. 1) The Love Song Collection	64	60
61	45	<b>ANITA BAKER</b>	1	<b>The Best of Anita Baker</b> (1 Week At No. 1) The Best of Anita Baker	29	61
62	61	<b>KIRK FRANKLIN</b>	1	<b>The Rebirth Of Kirk Franklin</b> (1 Week At No. 1) The Rebirth Of Kirk Franklin	1	62
63	58	<b>GZA/GENIUS</b>	1	<b>Liquid 8</b> (1 Week At No. 1) Liquid 8	21	63
64	67	<b>SCARFACE</b>	1	<b>Greatest Hits</b> (1 Week At No. 1) Greatest Hits	10	64
65	66	<b>EVE</b>	1	<b>Eveolution</b> (1 Week At No. 1) Eveolution	1	65
66	73	<b>SIR CHARLES JONES</b>	1	<b>Love Machine</b> (1 Week At No. 1) Love Machine	2	66
67	74	<b>VARIOUS ARTISTS</b>	1	<b>Absolute Boyz</b> (1 Week At No. 1) Absolute Boyz	54	67
68	75	<b>DEBORAH COX</b>	1	<b>Diary Of A Sinner</b> (1 Week At No. 1) Diary Of A Sinner	7	68
69	73	<b>HAPPY ROOTS</b>	1	<b>Watermelon Chickens &amp; Grits</b> (1 Week At No. 1) Watermelon Chickens & Grits	7	69
70	78	<b>DOTTIE PEOPLES</b>	1	<b>Churches</b> (1 Week At No. 1) Churches	68	70
71	80	<b>TARIK</b>	1	<b>The Jabal</b> (1 Week At No. 1) The Jabal	45	71
72	80	<b>AL GLOUCE</b>	1	<b>This World Order</b> (1 Week At No. 1) This World Order	1	72
73	81	<b>BONE THUGS-N-HARMONY</b>	1	<b>Reclamation</b> (1 Week At No. 1) Reclamation	1	73
74	81	<b>BENZINO</b>	1	<b>Made 4 Less</b> (1 Week At No. 1) Made 4 Less	80	74
75	79	<b>KELLY ROWLAND</b>	1	<b>Simply Deep</b> (1 Week At No. 1) Simply Deep	3	75
76	94	<b>TRINI-TEE 5:7</b>	1	<b>The Kiss</b> (1 Week At No. 1) The Kiss	1	76
77	94	<b>FRUKWAN</b>	1	<b>Ecstasy</b> (1 Week At No. 1) Ecstasy	2	77
78	94	<b>AVANT</b>	1	<b>Things In The Game Done Changed</b> (1 Week At No. 1) Things In The Game Done Changed	1	78
79	94	<b>DAVE HOLISTER</b>	1	<b>Incredible</b> (1 Week At No. 1) Incredible	10	79
80	94	<b>MARY MARY</b>	1	<b>Family Man &amp; The Love</b> (1 Week At No. 1) Family Man & The Love	37	80
81	94	<b>HEZIKIAH WALKER &amp; THE LOVE FOLLOWER ORCADES CHOR</b>	1	<b>Believe</b> (1 Week At No. 1) Believe	7	81
82	94	<b>WANDA ADAMS</b>	1	<b>1985-2002: From There To Here</b> (1 Week At No. 1) 1985-2002: From There To Here	21	82
83	94	<b>BRIAN MCKNIGHT</b>	1	<b>Don't Be A Stranger To Me</b> (1 Week At No. 1) Don't Be A Stranger To Me	15	83
84	94	<b>DA HEADHUSERS</b>	1	<b>Shew Jones &amp; The Roots</b> (1 Week At No. 1) Shew Jones & The Roots	1	84
85	94	<b>VARIOUS ARTISTS</b>	1	<b>Let's Get It</b> (1 Week At No. 1) Let's Get It	1	85
86	94	<b>LUTHER VANDROSS</b>	1	<b>The Streets We Live On</b> (1 Week At No. 1) The Streets We Live On	93	86
87	94	<b>BIG R</b>	1	<b>Mahogany Seal</b> (1 Week At No. 1) Mahogany Seal	2	87
88	94	<b>ANGIE STONE</b>	1	<b>The Definitive Collection</b> (1 Week At No. 1) The Definitive Collection	28	88
89	94	<b>STEVIE WONDER</b>	1	<b>Word Of Mind</b> (1 Week At No. 1) Word Of Mind	21	89
90	94	<b>VARIOUS ARTISTS</b>	1	<b>Years Later</b> (1 Week At No. 1) Years Later	72	90
91	94	<b>LUDACRIS</b>	1	<b>I Got Dat</b> (1 Week At No. 1) I Got Dat	67	91
92	94	<b>SOLUJIM</b>	1	<b>Life Goes On</b> (1 Week At No. 1) Life Goes On	2	92
93	94	<b>MARVIN SEASE</b>	1			
94	94	<b>DONELL JONES</b>	1			

MARCH 1  
2003

# Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

Sales data compiled from a national subset

panel of core R&B/Hip-Hop stores by

Nielsen  
SoundScan

Title

TOTAL  
CAREER WKS

LAST WEEK	THIS WEEK	ARTIST	IMP/INT	NUMBER/DISTRIBUTING LABEL	TOTAL CAREER WKS
1	1	<b>JAHNEM</b>	1	<b>Things That Lovers Do</b> (1 Week At No. 1) Things That Lovers Do	108
2	2	<b>2PAC</b>	1	<b>The Marshall Mathers LP</b> (1 Week At No. 1) The Marshall Mathers LP	103
3	3	<b>R. KELLY</b>	1	<b>12 Play</b> (1 Week At No. 1) 12 Play	217
4	4	<b>MAKAVEJ</b>	1	<b>The Don Killuminati: The 7 Day Theory</b> (1 Week At No. 1) The Don Killuminati: The 7 Day Theory	244
5	5	<b>AL GREEN</b>	1	<b>Love Is The Message</b> (1 Week At No. 1) Love Is The Message	413
6	6	<b>JAY-Z</b>	1	<b>Reasonable Doubt</b> (1 Week At No. 1) Reasonable Doubt	123
7	7	<b>DONNIE MCCULLIKIN</b>	1	<b>Live In London And More...</b> (1 Week At No. 1) Live In London And More...	265
8	8	<b>BOB MARLEY &amp; THE WAILERS</b>	1	<b>Legend</b> (1 Week At No. 1) Legend	328

LAST WEEK	THIS WEEK	ARTIST	IMP/INT	NUMBER/DISTRIBUTING LABEL	TOTAL CAREER WKS
9	9	<b>EMINEM</b>	1	<b>The Slim Shady LP</b> (1 Week At No. 1) The Slim Shady LP	151
10	10	<b>KEITH SWEAT</b>	1	<b>Don't Be A Stranger To Me</b> (1 Week At No. 1) Don't Be A Stranger To Me	151
11	11	<b>DR. DRE</b>	1	<b>The Best Of Dr. Dre</b> (1 Week At No. 1) The Best Of Dr. Dre	390
12	12	<b>SADE</b>	1	<b>Ready To Go</b> (1 Week At No. 1) Ready To Go	380
13	13	<b>THE NOTORIOUS B.I.G.</b>	1	<b>Barry White's Greatest Hits</b> (1 Week At No. 1) Barry White's Greatest Hits	144
14	14	<b>SADE</b>	1	<b>Love's A Mystery</b> (1 Week At No. 1) Love's A Mystery	167
15	15	<b>THE NOTORIOUS B.I.G.</b>	1	<b>Let's Get It</b> (1 Week At No. 1) Let's Get It	226
16	16	<b>R. KELLY</b>	1	<b>12 Play</b> (1 Week At No. 1) 12 Play	217
17	17	<b>LUTHER VANDROSS</b>	1	<b>Greatest Hits</b> (1 Week At No. 1) Greatest Hits	10
18	18	<b>DR. DRE</b>	1	<b>What's The 411?</b> (1 Week At No. 1) What's The 411?	153

# Latin Notas



by Leila Cobo

**LISTEN:** There's a little bit of rap, a little bit of pop, and a little bit of jazz, salsa, and merengue. It's too eclectic a mix for one single act but a good mix for a sampling of writers and performers with bigger aspirations.

It is to be found in *Los Sonidos de ASCAP: Escácalhos* (The Sounds of ASCAP, Listen), a compilation

records. This is an added promotional tool for our members." L'Outkoff plans to make *Los Sonidos de ASCAP* an annual release and is in the process of finding sponsors for the album.

**DISTRIBUTION DEALS:** In an effort to increase its presence in niche markets, EMI Latin has signed distribution agreements with indie labels Arias Music—whose roster features regional Mexican and rap acts—and Max Mex, which specializes in *sonidero* music.

"I'm looking for specialists in different niche markets," says EMI Latin USA president/CEO Jorge Pino, who late last year signed a licensing deal with Puerto Rican indie Gogo Music, which specializes in alternative music and carries all-rock band *Algarate*.

The deals with Arias and Max Mex, however, are strictly distribution deals. Arias is the label headed by Luis Pisterman, who after leaving his post as director of operations for Lideres late last year resumed control of his company and had been looking for distribution. Max Mex is headed by Mel Carmona, the longtime head of Max Music in Miami.

EMI Latin VP of strategic marketing and distributed labels Guillermo Pages says, "We're open to developing opportunities and opening up new areas in distribution."

The artists to be distributed under the new agreements, he adds, are local, "but by having our distribution, they'll have better presence in national accounts," Pages says. Already, EMI has released two Max Mex albums and plans to release more in March.

In related news, EMI regional Mexican band *Intocable* debuts at No. 1 on the *Billboard* Top Latin Albums chart with a special version of its greatest-hits album, *La Historia*, which features a DVD videoclip collection and concert footage. With nearly 30,000 copies scanned, sales of *La Historia* more than double those of the chart's No. 2, *Ry Cooder & Manuel Galbán's* *Mambo Siuendo*. A second version of *La Historia*, featuring only the CD, debuted at No. 5 on the same chart. Two other great-hits albums—*Los Rehens* *Historia Musical* (at No. 19) and *Los Huracanes del Norte's* *Huracanzos* (at No. 43)—also debuted this week.

## Abril Closure Leaves Void In Brazil

BY TOM GOMES

SAO PAULO, Brazil—The imminent closure of Abril Music, Brazil's most important indie (*Billboard* *Bulletin*, Feb. 10), will leave a void in a Brazilian marketplace that only a few years ago was flush with success.

Now, facing an economic crisis compounded by the record industry's general downturn, Abril—home to such artists such as Rita Lee and Gal Costa—will close its doors Friday (28) rather than vie for a new infusion of cash.

"In order to definitely establish the company in Brazil, make it profitable, and make it a market leader, it was necessary to have another year of large investments," says Marcos Maynard, the dynamic chairman of Abril, noting that piracy was not the determining factor in Abril's closure. "However, the board of Abril Group, in order to face the crisis our country is living through, decided to focus its attention

time that an indie had bested all the majors in that country.

Now, negotiations are under way for the company's catalog and artists' contracts, with main interest coming

from Warner, EMI, BMG, and Sony. Maynard says, "The one who buys Abril will be the one who buys a company which, in a brief space of time, made history and will be missed."



**Another Hero.** Julio Iglesias Jr., freshly signed to a new record deal with Warner Music Latina, is preparing for the April 29 release of his pop album, *Tercera Dimension*. Pictured, from left, are Warner Music Latin America president Inigo Zabala, Iglesias, Warner Music Latin A&R director Amir Agai, and Warner Music Latina president George Zamora.



LOUTKOFF

disc released by ASCAP's Latin division that features tracks written and performed by members of the organization not currently signed to a record deal. ASCAP has distributed 500 copies of the sampler, which is not for sale, in the U.S. and Puerto Rico, and it is similar to—but distinct from—the organization's annual English-language sampler.

"It's the first time we [have done] an all-Spanish-language CD," ASCAP senior VP of Latin music Alexandra Loutkoff says. "The notion was to give more opportunities to people who don't have a record deal or a publishing deal. This is another tool for our members to put forth their music for the decision-makers [in the industry]."

The featured acts were selected from more than 100 demos received in response to a contest on the ASCAP Web site and postcards sent out to members in the U.S. and Puerto Rico. ASCAP asked only for demos ready for inclusion on the CD, mastered the album, and designed the artwork. The final product includes tracks from names as diverse as established songwriter Claudia Brant, Miami pop/rock outfit the Green Room, Spanish singer/songwriter Iván, and jazz pianist José Negroni.

Explaining why the album isn't for sale, Loutkoff says, "We're not in the business of selling



MAYNARD

on its main commercial activity: the editorial area. This is the area they are going to invest in from now on. This is the decision of the owners of the group, and it should be respected."

The decision to close Abril was announced by Giancarlo Civita, VP of Abril Group, the biggest editorial conglomerate in Brazil and owner of *Veja* magazine and MTV Brazil, among others. The group launched Abril Music four years ago, and the label emerged as a major force in the Brazilian market under Maynard, who was previously president of the U.S. Latin division of PolyGram.

"I wanted to return to Brazil, and the challenge of creating a record company out of nowhere seduced me," Maynard says. "We had no catalog, neither Brazilian nor international. And the results we achieved were impressive."

Three of Abril's artists—Catalina, Palmarosa, and Bruno & Marrone (who won a Latin Grammy Award for best *sertanejo* album) sold more than 1 million copies of their albums in Brazil, while rocker Rita Lee went gold in Argentina. In the DVD market, Abril also scored big, with four titles going platinum (250,000 copies).

In July 2001, Abril topped the Brazilian sales charts: it was the first

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MARCH 1  
2003

# Billboard TOP LATIN ALBUMS™

Sales data compiled by Nielsen  
SoundScan

LAST WEEK	2 WEEKS AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	<b>INTOCABLE</b> FOR LATIN MUSIC (14-10-01) [M]	<b>NUMBER 1/HOT SHOT DEBUT</b> 1 Week At Number 1	1
1	1	<b>RY COODER MANUEL GALBAN</b> SONY MUSIC (14-10-01) [M]	<b>Mambo Sessando</b>	52
2	5	<b>JUANES</b> ELECTRA INTERNATIONAL LATIN (14-10-01) [M]	<b>Un Dia Normal</b>	2
4	4	<b>LOS BUKIS</b> FOR LATIN MUSIC (14-10-01) [M]	<b>30 Indivisibles</b>	1
5	3	<b>INTOCABLE</b> FOR LATIN MUSIC (14-10-01) [M]	<b>La Historia</b>	56
6	2	<b>SHAKIRA</b> SONY MUSIC (14-10-01) [M]	<b>Grandes Exitos</b>	1
7	7	<b>INDUSTRIA DEL AMOR</b> SONY MUSIC (14-10-01) [M]	<b>30 Indivisibles</b>	5
8	9	<b>RICARDO ARJONA</b> SONY MUSIC (14-10-01) [M]	<b>San Peseado</b>	3
9	20	<b>LUIS MABUE</b> SONY MUSIC (14-10-01) [M]	<b>Mis Baleros Favoritos</b>	3
10	6	<b>VARIOUS ARTISTS</b> SONY MUSIC (14-10-01) [M]	<b>30 Grupos De Colectivo</b>	6
11	44	<b>JOSÉ JOSE</b> SONY MUSIC (14-10-01) [M]	<b>El Principe Can Tito Vol. 1</b>	11
12	8	<b>LAS KETCHUP</b> SONY MUSIC (14-10-01) [M]	<b>Las Ketchup</b>	1
13	17	<b>ENRIQUE IGLESIAS</b> SONY MUSIC (14-10-01) [M]	<b>Enrique</b>	1
14	7	<b>INDIA</b> SONY MUSIC (14-10-01) [M]	<b>Latie Senghrai: Mi Alma Y Corazon</b>	7
15	16	<b>LOS TEMERARIOS</b> SONY MUSIC (14-10-01) [M]	<b>Jeyes Vol. 2</b>	11
16	15	<b>MANA</b> SONY MUSIC (14-10-01) [M]	<b>Revolucion De Amor</b>	1
17	14	<b>SIN BANDERA</b> SONY MUSIC (14-10-01) [M]	<b>Sin Bandera</b>	1
18	10	<b>LIMITE</b> SONY MUSIC (14-10-01) [M]	<b>Only</b>	8
19	13	<b>SELENA</b> SONY MUSIC (14-10-01) [M]	<b>Says</b>	4
20	15	<b>LOS REHENES</b> SONY MUSIC (14-10-01) [M]	<b>Historia Musical: 30 Popaditos</b>	20
21	15	<b>KUMBIA KINGS</b> SONY MUSIC (14-10-01) [M]	<b>All Mixed Up: Los Remixes</b>	3
22	16	<b>LOS TIGRES DEL NORTE</b> SONY MUSIC (14-10-01) [M]	<b>La Reina Del Sur</b>	1
23	17	<b>VARIOUS ARTISTS</b> SONY MUSIC (14-10-01) [M]	<b>Acoustic Musical Mexicano Vol. 2</b>	6
24	23	<b>THALIA</b> SONY MUSIC (14-10-01) [M]	<b>Thalia</b>	1
25	29	<b>OLGA TANCO</b> SONY MUSIC (14-10-01) [M]	<b>Subrevivir</b>	11
26	25	<b>PESADO</b> SONY MUSIC (14-10-01) [M]	<b>No Te Va La Ver A Acabar</b>	26
27	25	<b>ALEJANDRO FERNANDEZ</b> SONY MUSIC (14-10-01) [M]	<b>Boleros Artes En Vivo: Un Canto De Mexico</b>	1
28	21	<b>PALOMO</b> SONY MUSIC (14-10-01) [M]	<b>Situaciones</b>	13
29	31	<b>PANCHO BARRAZA</b> SONY MUSIC (14-10-01) [M]	<b>Los Romanticos De Pascho Barraza</b>	27
30	64	<b>MILLIE</b> SONY MUSIC (14-10-01) [M]	<b>Millie</b>	30
31	12	<b>VARIOUS ARTISTS</b> SONY MUSIC (14-10-01) [M]	<b>Protagonistas De La Musica</b>	3
32	46	<b>INTOCABLE</b> SONY MUSIC (14-10-01) [M]	<b>Sessao</b>	1
33	22	<b>CONJUNTO PRIMAVERA</b> SONY MUSIC (14-10-01) [M]	<b>Parlonsome Mi Amor</b>	2
34	22	<b>JUAN SEBASTIAN</b> SONY MUSIC (14-10-01) [M]	<b>Afortunado</b>	1
35	21	<b>JESSIE MORALES: EL ORIGINAL DE LA SIERRA</b> SONY MUSIC (14-10-01) [M]	<b>Recordando A Cholino Sanchez Vol. 2</b>	21
36	24	<b>SOUNDTRACK</b> SONY MUSIC (14-10-01) [M]	<b>Talk To Her</b>	24
37	31	<b>VARIOUS ARTISTS</b> SONY MUSIC (14-10-01) [M]	<b>Ischachito 2003</b>	25
38	34	<b>LOS TEMERARIOS</b> SONY MUSIC (14-10-01) [M]	<b>Una Legión No Basta</b>	1
39	30	<b>SOUNDTRACK</b> SONY MUSIC (14-10-01) [M]	<b>Marlene: Complices Al Rescate</b>	5
40	49	<b>LOS YONIC'S</b> SONY MUSIC (14-10-01) [M]	<b>20 Indivisibles</b>	40
41	43	<b>CHAYANNE</b> SONY MUSIC (14-10-01) [M]	<b>Grandes Exitos</b>	1
42	25	<b>EL CHICHICUILOTE</b> SONY MUSIC (14-10-01) [M]	<b>La Fiesta Del Chichicuilote</b>	19
43	39	<b>JAGUARES</b> SONY MUSIC (14-10-01) [M]	<b>El Primer Indiviso</b>	1
44	35	<b>LOS HUACANCES DEL NORTE</b> SONY MUSIC (14-10-01) [M]	<b>29 Huacances</b>	44
45	40	<b>VARIOUS ARTISTS</b> SONY MUSIC (14-10-01) [M]	<b>Sonideros USA 15 Exitos Latinos</b>	1
46	33	<b>THE LATIN ALL-STAR</b> SONY MUSIC (14-10-01) [M]	<b>Exitos Latinos: La Ritz</b>	33
47	40	<b>CELINE FERNANDEZ</b> SONY MUSIC (14-10-01) [M]	<b>35 Aniversario... La Mejor De Lara</b>	7
48	26	<b>VARIOUS ARTISTS</b> SONY MUSIC (14-10-01) [M]	<b>Guerra De Estados Pesados Vol. 4</b>	16
49	61	<b>CELIA CRUZ</b> SONY MUSIC (14-10-01) [M]	<b>Hits Mix</b>	49

LAST WEEK	2 WEEKS AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	30	<b>LIBERACION</b> SONY MUSIC (14-10-01) [M]	<b>Historia Musical</b>	7
2	57	<b>MARC ANTONIO SOLIS</b> SONY MUSIC (14-10-01) [M]	<b>Mas De Mi Alma</b>	1
3	58	<b>CRISTIAN</b> SONY MUSIC (14-10-01) [M]	<b>Grandes Hits</b>	1
4	37	<b>VARIOUS ARTISTS</b> SONY MUSIC (14-10-01) [M]	<b>Radio Hits. Es Musica Vol. 2</b>	30
5	38	<b>TEGO CALDERON</b> SONY MUSIC (14-10-01) [M]	<b>El Abuelito</b>	17
6	61	<b>GILBERTO SANTA ROSA</b> SONY MUSIC (14-10-01) [M]	<b>Veceros</b>	2
7	74	<b>EDNITA NAZARIO</b> SONY MUSIC (14-10-01) [M]	<b>Acustico Vol. 2</b>	2
8	44	<b>SOUNDTRACK</b> SONY MUSIC (14-10-01) [M]	<b>Complices Al Rescate: El Gran Final</b>	34
9	36	<b>VARIOUS ARTISTS</b> SONY MUSIC (14-10-01) [M]	<b>Los Mejores Sexatones Nortenos</b>	30
10	41	<b>LOS ORIGINALES DE SAN JUAN</b> SONY MUSIC (14-10-01) [M]	<b>Todo Lo Bueno Es Mio</b>	34
11	46	<b>JENNIFER PENIA</b> SONY MUSIC (14-10-01) [M]	<b>Libre</b>	2
12	59	<b>BACLOS</b> SONY MUSIC (14-10-01) [M]	<b>Caravana</b>	59
13	56	<b>VARIOUS ARTISTS</b> SONY MUSIC (14-10-01) [M]	<b>Acoustic Musical Mexicano</b>	2
14	52	<b>VARIOUS ARTISTS</b> SONY MUSIC (14-10-01) [M]	<b>No. 1: Un Año De Exitos Vol. 3</b>	34
15	63	<b>DAVID BISBAL</b> SONY MUSIC (14-10-01) [M]	<b>Caracas Latino</b>	64
16	63	<b>MARC ANTHONY</b> SONY MUSIC (14-10-01) [M]	<b>Libre</b>	1
17	54	<b>ELVIS CRESPO</b> SONY MUSIC (14-10-01) [M]	<b>Granatino</b>	45
18	52	<b>GRUPO EXTERMINADOR/LOS ORIGINALES</b> SONY MUSIC (14-10-01) [M]	<b>Encuentros A Todo Madre</b>	45
19	46	<b>SOUNDTRACK</b> SONY MUSIC (14-10-01) [M]	<b>Silence: Complices Al Rescate</b>	6
20	67	<b>ANGEL LOPEZ</b> SONY MUSIC (14-10-01) [M]	<b>En Mi Solado</b>	37
21	67	<b>LUPULO RIVERA</b> SONY MUSIC (14-10-01) [M]	<b>Anuncio Corazon</b>	1
22	54	<b>LA ONDA</b> SONY MUSIC (14-10-01) [M]	<b>A Toda Onda</b>	29
23	67	<b>LOS TEMERARIOS</b> SONY MUSIC (14-10-01) [M]	<b>Historia Musical</b>	1
24	61	<b>MONCHY &amp; ALEXANDRA</b> SONY MUSIC (14-10-01) [M]	<b>Confesiones...</b>	8
25	65	<b>CELIA CRUZ</b> SONY MUSIC (14-10-01) [M]	<b>La Noche Tene Tambao</b>	17
26	65	<b>GUARDIANES DEL AMOR</b> SONY MUSIC (14-10-01) [M]	<b>Me Enamora De Ti</b>	65

LATIN POP ALBUMS		TROPICAL/SALSA ALBUMS		REGIONAL MEXICAN ALBUMS	
BY COODER MANUEL GALBAN SONY MUSIC (14-10-01) [M]		ROM LATIN ENTERTAINMENT (14-10-01) [M]		INTOCABLE SONY MUSIC (14-10-01) [M]	
JUANES ELECTRA INTERNATIONAL (14-10-01) [M]		VARIOUS ARTISTS SONY MUSIC (14-10-01) [M]		LOS BUKIS SONY MUSIC (14-10-01) [M]	
DAVIDA SONY MUSIC (14-10-01) [M]		CELIA CRUZ SONY MUSIC (14-10-01) [M]		INTOCABLE SONY MUSIC (14-10-01) [M]	
RICARDO ARJONA SONY MUSIC (14-10-01) [M]		ELBERTO SANTA ROSA SONY MUSIC (14-10-01) [M]		INDUSTRIA DEL AMOR SONY MUSIC (14-10-01) [M]	
JOSE JOSE SONY MUSIC (14-10-01) [M]		VARIOUS ARTISTS SONY MUSIC (14-10-01) [M]		LOS TEMERARIOS SONY MUSIC (14-10-01) [M]	
JOSE JOSE SONY MUSIC (14-10-01) [M]		ELVIS CRESPO SONY MUSIC (14-10-01) [M]		LOS TEMERARIOS SONY MUSIC (14-10-01) [M]	
LAS KETCHUP SONY MUSIC (14-10-01) [M]		MONCHY & ALEXANDRA SONY MUSIC (14-10-01) [M]		UNITE SONY MUSIC (14-10-01) [M]	
ENRIQUE IGLESIAS SONY MUSIC (14-10-01) [M]		CELIA CRUZ SONY MUSIC (14-10-01) [M]		LOS REHENES SONY MUSIC (14-10-01) [M]	
MANA SONY MUSIC (14-10-01) [M]		JOSHY FERNANDEZ SONY MUSIC (14-10-01) [M]		LOS TIGRES DEL NORTE SONY MUSIC (14-10-01) [M]	
LOS TEMERARIOS SONY MUSIC (14-10-01) [M]		VARIOUS ARTISTS SONY MUSIC (14-10-01) [M]		VARIOUS ARTISTS SONY MUSIC (14-10-01) [M]	
SELENA SONY MUSIC (14-10-01) [M]		VICTOR MARGALEC SONY MUSIC (14-10-01) [M]		PEASO SONY MUSIC (14-10-01) [M]	
VARIOUS ARTISTS SONY MUSIC (14-10-01) [M]		VARIOUS ARTISTS SONY MUSIC (14-10-01) [M]		ALEJANDRO FERNANDEZ SONY MUSIC (14-10-01) [M]	
LOS BUKIS SONY MUSIC (14-10-01) [M]		VARIOUS ARTISTS SONY MUSIC (14-10-01) [M]		PALOMO SONY MUSIC (14-10-01) [M]	
INTOCABLE SONY MUSIC (14-10-01) [M]		VARIOUS ARTISTS SONY MUSIC (14-10-01) [M]		VARIOUS ARTISTS SONY MUSIC (14-10-01) [M]	
CONJUNTO PRIMAVERA SONY MUSIC (14-10-01) [M]		VARIOUS ARTISTS SONY MUSIC (14-10-01) [M]		VARIOUS ARTISTS SONY MUSIC (14-10-01) [M]	
JUAN SEBASTIAN SONY MUSIC (14-10-01) [M]		VARIOUS ARTISTS SONY MUSIC (14-10-01) [M]		VARIOUS ARTISTS SONY MUSIC (14-10-01) [M]	
JESSIE MORALES: EL ORIGINAL DE LA SIERRA SONY MUSIC (14-10-01) [M]		VARIOUS ARTISTS SONY MUSIC (14-10-01) [M]		VARIOUS ARTISTS SONY MUSIC (14-10-01) [M]	
SOUNDTRACK SONY MUSIC (14-10-01) [M]		VARIOUS ARTISTS SONY MUSIC (14-10-01) [M]		VARIOUS ARTISTS SONY MUSIC (14-10-01) [M]	
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Source: From a national sample of listeners supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 100 stations (30 Last-Five, 17 Top-Five, 15 Regional, 15 National) are electronically monitored 24/7 a day, 7 days a week. Songs ranked by Audience Impressions. (●) Indicates showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it offers an increase in audience. Greatest Chart debuts (songs with largest audience growth). If two records are tied in audience size, the record being placed in the chart is placed first. Records below the top 25 are removed from the chart after 26 weeks. © 2003, NPD Music Media.

**LATIN POP AIRPLAY**

TITLE		ARTIST		TITLE		ARTIST	
LAST	FIRST	LAST	FIRST	LAST	FIRST	LAST	FIRST
1	3	QUE ME QUERES TU	SHARON	1	1	ONES NO RELACION	MAIA
2	2	EL PROBLEMA	RICARDO ARIJONA	2	2	ESCUCHO DE TU PIEL	RICARDO ARIJONA
3	4	QUÉDATE	EMILIO GARCÍA	3	3	DEBILIDAD	CESTALINI
4	5	SEVERINE	INDIA	4	4	TOYAD NO CAMBI	PAULET NOLAN
5	6	ADÉ LA VIDA	OLGA TRINITY	5	5	BRINALE	DAVID BENA
6	7	LA VIDA ES UN PASEO	JANETTE	6	6	AMOR EN LA CUBA	JANETTE
7	8	SI NO TENGO	LUIS LATHO	7	7	CHOCUERO ME	ANITA OLIVERA
8	9	A DIOS LE PUEDE	JANETTE	8	8	COMIENZA MI VIDA EN	CESTALINI
9	10	UN CUCUPU Y ALMA	MILLIE	9	9	MAQUITA QUE VIVIANOS	LUIS MILLIE
10	11	HERENA MONTA	JOSEY RUBEN	10	10	AFIRMANTE	CESTALINI NOLAN
11	12	ENTRA EN MI VIDA	SON BANCARSA	11	11	TE VOY SUPPLICAR	JOSEY RUBEN
12	13	MI VIDA ES UN PASO	ALEJANDRO MONTECRO	12	12	MI PASADORA MANA	ALEJANDRO MONTECRO
13	14	MI ME ENAMORASTE	CESTALINI	13	13	MI PASADORA MANA	JOSEY RUBEN
14	15	Y TU TU Y TU	CHANDLER	14	14	SON MONITO DE ESTRELLAS	GUSTAVO SANTA ROSA
15	16	QUERER E TIRARLA DE SU VIDA	MARIE ANTONIO DESI	15	15	BIBO PAPA PAPA TU	JOSEY RUBEN
16	17	NO ME ENDEBRE	JACO VILLALBA Y TALLAPOSTOL	16	16	TE VOY SUPPLICAR	CESTALINI NOLAN
17	18	MI PASADORA MANA	RICARDO ARIJONA	17	17	LA VIDA ES UN PASO	CESTALINI NOLAN
18	19	MAQUITA QUE VIVIANOS	CESTALINI	18	18	LA VIDA ES UN PASO	CESTALINI NOLAN
19	20	MAQUITA QUE VIVIANOS	CESTALINI	19	19	LA VIDA ES UN PASO	CESTALINI NOLAN
20	21	MAQUITA QUE VIVIANOS	CESTALINI	20	20	LA VIDA ES UN PASO	CESTALINI NOLAN

**TROPICAL/SALSA AIRPLAY**

ARTIST PROMOTION BY 32		ARTIST PROMOTION DATA			
LAST WEEK	TITLE ARTIST PROMOTION LABEL	ARTIST	LAST WEEK	TITLE ARTIST PROMOTION LABEL	ARTIST
1	DESDEME	PODA	19	BARCO ALA DERRA	MARC ANTHONY
2	ABI ES LA VIDA	OLGA TRINCH	20	ROJAS DE FAMILIA	JOSÉPH PARRÉS
3	EL TANTO QUE NO TE DAVIDO	ROBERTO MANGUILL	21	MI HERMANA ALLISON	GUILLERMO NOVA
4	ALICIA ALICIA	JUAN CARLOS	22	AFILIADO	RICARDO JALTE
5	QUEREMOS QUE TE VAYAS	ELIZABETH SANTANA	23	EL PRINCIPAL DE LA CANTINERA	MARC ANTHONY
6	QUEREMOS QUE TE VAYAS	ELIZABETH SANTANA	24	AMOR ETERNIT	MARC ANTHONY
7	TAMBIÉN	ROBERTO MANGUILL	25	EL PROBLEMA	RICARDO JALTE
8	DE LA LUNA	MARC ANTHONY	26	EL DUEÑO	DAVID BUSTAMANTE
9	EL DUEÑO	DAVID BUSTAMANTE	27	MI MEJOR AMIGO	RICARDO JALTE
10	MI MEJOR AMIGO	RICARDO JALTE	28	MI MEJOR AMIGO	RICARDO JALTE
11	MI MEJOR AMIGO	RICARDO JALTE	29	MI MEJOR AMIGO	RICARDO JALTE
12	MI MEJOR AMIGO	RICARDO JALTE	30	MI MEJOR AMIGO	RICARDO JALTE
13	MI MEJOR AMIGO	RICARDO JALTE	31	MI MEJOR AMIGO	RICARDO JALTE
14	MI MEJOR AMIGO	RICARDO JALTE	32	MI MEJOR AMIGO	RICARDO JALTE
15	MI MEJOR AMIGO	RICARDO JALTE	33	MI MEJOR AMIGO	RICARDO JALTE
16	MI MEJOR AMIGO	RICARDO JALTE	34	MI MEJOR AMIGO	RICARDO JALTE
17	MI MEJOR AMIGO	RICARDO JALTE	35	MI MEJOR AMIGO	RICARDO JALTE
18	MI MEJOR AMIGO	RICARDO JALTE	36	MI MEJOR AMIGO	RICARDO JALTE
19	MI MEJOR AMIGO	RICARDO JALTE	37	MI MEJOR AMIGO	RICARDO JALTE
20	MI MEJOR AMIGO	RICARDO JALTE	38	MI MEJOR AMIGO	RICARDO JALTE
21	MI MEJOR AMIGO	RICARDO JALTE	39	MI MEJOR AMIGO	RICARDO JALTE
22	MI MEJOR AMIGO	RICARDO JALTE	40	MI MEJOR AMIGO	RICARDO JALTE
23	MI MEJOR AMIGO	RICARDO JALTE	41	MI MEJOR AMIGO	RICARDO JALTE
24	MI MEJOR AMIGO	RICARDO JALTE	42	MI MEJOR AMIGO	RICARDO JALTE
25	MI MEJOR AMIGO	RICARDO JALTE	43	MI MEJOR AMIGO	RICARDO JALTE
26	MI MEJOR AMIGO	RICARDO JALTE	44	MI MEJOR AMIGO	RICARDO JALTE
27	MI MEJOR AMIGO	RICARDO JALTE	45	MI MEJOR AMIGO	RICARDO JALTE
28	MI MEJOR AMIGO	RICARDO JALTE	46	MI MEJOR AMIGO	RICARDO JALTE
29	MI MEJOR AMIGO	RICARDO JALTE	47	MI MEJOR AMIGO	RICARDO JALTE
30	MI MEJOR AMIGO	RICARDO JALTE	48	MI MEJOR AMIGO	RICARDO JALTE
31	MI MEJOR AMIGO	RICARDO JALTE	49	MI MEJOR AMIGO	RICARDO JALTE
32	MI MEJOR AMIGO	RICARDO JALTE	50	MI MEJOR AMIGO	RICARDO JALTE

## REGIONAL MEXICAN AIRPLAY

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# Pérez Builds On Mexico Experience

New Warner Music Spain President Hopes Former Post Gives Him Marketing Edge

BY HOWELL LLEWELLYN

MADRID—New Warner Music Spain president Mariano Pérez is clear on what his first goal is: Sell 1 million copies in Mexico of the current album by Spanish newcomer Alex Ubago, the 21-year-old who was unknown 15 months ago but whose album, *Que Pides Tú?* (What Are You Asking For?), has sold 900,000 units in Spain.

Pérez has just returned from three years as Warner Music Mexico president and says his experience in that country will serve him well. "Mexico is musically very similar to Spain, but the sales and marketing skills needed are very different," he says. Pérez took over at Warner's Madrid office Feb. 1.

Outgoing Warner Music Spain president Saúl Tagarro agrees. "When I sent Mariano off to Mexico 15 months ago, my idea was for him to get valuable experience in Latin America's most important market, to get the right Latin training, and then to take over here when I retire"—which Tagarro did Jan. 31, after 20 years at Warner Spain.

Before going to Mexico, Pérez was president of Warner Music Spain imprint DRO EastWest—which is Ubago's label. Now, his duties include taking over the DRO helm again: "Mexico is strategically a very important market for us, and my experience of how to promote Spanish artists will be very useful. Any artist successful in Mexico can



PÉREZ

*'Mexico is a very good door for us, especially for entering the U.S. We have always used Mexico as a launch pad.'*

—SAÚL TAGARRO, OUTGOING WARNER MUSIC SPAIN PRESIDENT

sell in the U.S."

Tagarro says that Warner has been the most active of all Spain-based labels in Mexico and cites the cases of Alejandro Sanz—"probably the No. 1 artist in Mexico right now"—

Miguel Bosé, Café Quijano, and Hombres G.

"Mexico is a very good door for us, especially for entering the U.S.," Tagarro says. "We have always used Mexico as a launch pad. It's the only vibrant Spanish-language market right now. In that sense, Mariano is in a position of privilege. If I were a [Spanish] artist looking to sell in Latin America, I would sign with Warner [Music Spain]."

Pérez says the "privilege" of work experience in Spain and Mexico gives him an edge when marketing Mexican artists in Spain. "Both Maná and Panchito Céspedes have big markets in Spain," he explains. "We spoke to Maná about how to sell themselves in Spain, and Spain is now by far the group's biggest market outside Mexico and the U.S. Céspedes sold half-a-million copies of his debut album in 2000 and will hit platinum-selling artists, including DRO EastWest."

When asked for the highlight during his time at Warner, Tagarro says: "It is the feeling that when I arrived here, Warner had a 4% market share and no domestic artists. Now, Warner has been market leader four times in the past six years, with a record 21.3% share in 2000 and with platinum-selling artists, including DRO EastWest."

Pérez insists that Ubago can sell 1 million units of his album in Mexico. "He has three promotional visits there under his belt, and when I was there a couple of weeks ago, he was No. 1 on radio airplay in Monterrey."

# Latin Music Mourns Mainstay Hauser

BY LEILA COBOS

MIAMI—Concert promoter and manager Ralph Hauser, a mainstay in the Latin music world who was instrumental in taking regional Mexican music to the most prestigious stages in the U.S. and around the world, died Feb. 1 of an apparent heart failure. He was 41 years old.

Hauser was CEO of Hauser/CIE Entertainment, a Los Angeles-based event-promotion company that specializes in regional Mexican tours and that has clients Vicente & Alejandro Fernández and Ana Gabriel, among others.

Most recently, Hauser put together the enormously successful joint tour of the U.S. and abroad by the Fernández family.

A native of Montebello, Calif., Hauser lived most of his life in the L.A. area and learned about the concert-promotion business by working with his father at the Pico Rivera Sports Arena. He created his own company in 1985 and flourished by booking shows in a



HAUSER

wide variety of venues.

"To be successful in any business, you have to have diversification," Hauser told *Billboard* last year. "You need to be able to produce a rodeo and a concert in Bellas Artes in Puerto Rico. You have to be able to do different venues and styles of music. And to be successful, you have to know all of them."

Although Hauser's focus was Mexican music—after all, he lived

in L.A.—he had no problem booking any act, anywhere. "My work is in Spanish," he said. "My world is Latin music."

Hauser's success led him to a partnership with concert-promotion company CIE, which in January 2001 acquired a majority stake in Hauser and created Hauser/CIE Entertainment; since then, the partnership has been promoting concerts in the U.S. and abroad.

At the time of his death, Hauser was in the midst of a much-publicized legal dispute with singer/songwriter and longtime client Juan Gabriel.

Hauser is survived by his parents, his wife, and six children. A public memorial is being planned in his memory; additional details will be released in the near future.

In lieu of flowers, donations may be sent to the Ralph Hauser III Foundation at Hauser/CIE Ent. L.L.C., P.O. Box 1060, 11003 Rooks Road, Whittier, Calif. 90601. Checks should be made payable to the Ralph Hauser III Foundation.

# Beat Box



by Michael Paoletta

**PEACE, LOVE & UNITY:** On a recent chilly cold Sunday evening, all was warm inside the blue room of New York's Chung King recording studios, where a who's who of the soulful house community had gathered to lift their voices for a good cause.

Spearheaded by recording duo **Blaze** (Kevin Hedge and Josh Milani), the featured singers (Ultra Naté, Kenny Robins, Barbara Tucker, Byron Stingily, Joi Cardwell, and Arnold Jarvis) and backing vocalists (Dawn Tallman, Charlotte Small, Gai Thide, Michelle Weeks, Darryl D'Bois, Keith Thompson, Sabrynah Pope, and Joe Adams) came together in "We are the World"-type fashion to record the power ballad "Keep Hope Alive."



MILANI (LEFT) AND HEDGE

The song is surely the high point of the upcoming full-length, the *Blaze*-produced/penned *Keep Hope Alive: Underground Artists United for Life*, a joint venture between West End Records and King Street Sounds that is scheduled to drop in May. All proceeds from sales of the album go to LIFEBeat, the nonprofit music-industry organization dedicated to reaching America's youth with the message of HIV/AIDS prevention.

Hedge (also the president of West End) says he conceived the idea for the project two years ago. "I came up with the concept after reading an article in *National Geographic* about how AIDS was devastating Africa," Hedge recalls. "King Street loved the idea. And now that I'm part of the West End family, I thought it would be great for the label to join forces. The co-marketing situations this presents could result in new strategies and ideas, which just might help us solve some of the problems facing the industry today."

Of course, such a project takes time and urgency in the time of the A.I.D. "There's no way to hide the fact that the words we're singing today go way beyond the AIDS epidemic," Naté said during the recording session. "We're singing about love, peace, and unity—about standing together as brothers and sisters. This is life as we know it today."

**Keep Hope Alive:** *Underground Artists United for Life* also features solo turns by Naté ("A Wonderful Place"), Bobbie ("Hija Luv"), Jarvis ("Make the Time"), Tucker ("I Feel It in My Soul"), Stingily ("Spread Love"), Blaze ("We Are One"), and Cardwell ("Be Yourself," co-written by the singer). The disc will be beat-mixed by DJ Jeannie Hopper.

**IN THE STUDIO:** BT, the man behind numerous dance/electronic hits, as well as "N Sync's" Pop, has just completed his new album for Nettwerk. Due to street in the fall, *Emotional Technology* finds BT collaborating with Peter Dinklage, Don Siaris, Gums, the Roots, Kirby Hawklin, Angela McCluskey (of Wild Colonial) and the voice of *Télépopmusik's* "Breathe"), N Sync's JC Chasez, and Rose McGowan of popular WB show *Charmed*.

Nearing completion of a new full-length is house music maestro Frankie Knuckles. The new album—tentatively titled *A New Reality*—is "very much a travelogue," Knuckles says. "It condenses the last eight years of my DJ travels into one disc, complete with club-like scenarios and interludes." Featured artists include N Sync's Richard "Coco" Rogers, Will Downing, and Jamie Prince. Several other labels have expressed interest in this project, which at press time was without a label.

Scheduled to arrive in time for summer is a new album from David Morales. According to Morales, the *Deluxe* records disc is very eclectic, while "touching on disco." At the same time, it will be "more song- and less track-oriented." He's reaching back to my old Red Zone club days, when the sounds were very techy, which is what house music was then. Then, there were no musical boundaries. Now, things are too segregated. We need to change that."

**CH-CH-CHANGES:** Effective this issue, the *Billboard* Hot Dance Music/Maxi-Singles Sales chart will be redesigned. *Elvis Costello's* "Murder on the Dance floor," which is only available as a CD-single, will now be eligible for chart action. Furthermore, if a dance/electronic song is released on both maxi and regularly priced singles, the title's chart position will reflect sales of all available configurations.

MARCH 1  
2003

# Billboard HOT DANCE MUSIC

## Club Play

LAST WEEK	THIS WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
		<b>NUMBER 1</b>	1 Week At Number 1	
1	2	THE WRECKONING (THUNDERPUSS & DJ MONK MIXES)	DEAD END PRODUCTIONS	Boomkat
2	3	RISE UP	EMERSON	Foxy Green Day
3	4	THE HUM MELODY	JACKY MUSIC	Robbie Rivera
4	5	EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA TRISTE	Vislie Green
5	6	YOUR SONG (REMIXES)	ROCKY UNIVERSAL PRODUCTIONS	Elton John
6	11	DANCE TO THE RHYTHM	THOMPSON SUBVERSIVE LABEL/20th TRISTE	Felimon & Erik
7	12	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JACKY MUSIC	Justin Timberlake
8	13	WHAT I WANT	JULIANAS	Maria Turner
9	14	IF YOU LOVE ME	UNIVERSAL PRODUCTIONS	Becky Beating
10	7	THROUGH THE RAIN (FULL INTENTION, M. JOSHUA, & H. HECTOR MIXES)	WYNNK RELATE RECORDS	Marah Carey
11	8	ALL AROUND THE WORLD (PUNK DEBUTANTE)	DEAD END PRODUCTIONS	Center Circle
12	9	HEAD	WYNNK PRODUCTIONS	Theodores & Bernes
13	3	TEARS FROM THE MOON	VERTIGO MUSIC	Conjure One Featuring Smead O'Connell
14	22	GHEETO CHARLES WEBSTER & PETE LORIMER MIXES	TRISTE TRISTE	Supreme Beatz Of L'Amour
15	23	FREE YOUR MIND	EMERSON	Symphonic
16	10	BREATHE	CONVULSION PRODUCTIONS	Telepathic
17	27	DINOSAUR ADVENTURE 3D	JACKY MUSIC	Underworld
18	21	LET IT GO	EMERSON	Daan Tallman
19	25	IN YOUR LIFE	JACKY MUSIC	La Boche
20	31	EMERGE	WYNNK MUSIC	Fischerprenger
21	12	HIT THE FREEWAY (REMIXES)	ARISTA PRODUCTIONS	Toni Braxton Featuring Loo
22	32	I BELIEVE	PRODIGEANS TRISTE TRISTE	Chris Cox Vs. Happy Clappers
23	16	DANCE DANCE (THE MEXICAN) (HQ2 & RICKY CRESPO MIXES)	WYNNK PRODUCTIONS	Thelma
24	29	I DROVE ALL NIGHT (HEX HECTOR REMIX)	EMERSON	Celine Dion
25	33	TRY IT ON MY OWN (THUNDERPUSS REMIXES)	ARISTA PRODUCTIONS	Whitney Houston
26	34	FANTASY REALITY	EMERSON	CYN
27	16	MUST BE DREAMING	EMERSON PRODUCTIONS	Frau Frau
28	35	WHEN THE MONEY'S GONE (BROTHER BROWN, THICK DICK, PASSENGER MIXES)	EMERSON MUSIC	Char
29	26	I WANT YOU (FOR MYSELF)	WYNNK MUSIC/DEE JAY	Kings Of Tomorrow
30	35	DO NOT WANT ME	J. MOUNEY MUSIC	Alcazar
31	24	IN THIS WORLD	EMERSON	Melky
32	49	NO WAY NO HOW	WYNNK PRODUCTIONS	Jacqui Enriquez
33	42	DON'T CHANGE (POUND BOYS REMIXES)	DEE JAY	Musiq
34	17	SURRENDER (REMIXES)	ARISTA PRODUCTIONS	Laura Pausini
35	45	HONEY	VERTIGO MUSIC	Billie Ray Martin
36	23	SOME LOVIN'	THOMPSON SUBVERSIVE LABEL/20th TRISTE	Mark vs. Kristine W
37	39	RIISING SUN	JACKY MUSIC	Paradise
38		<b>HOT SHOT DEBUT</b>		
39	37	TIC TOC (WIDELIFE, THUNDERPUSS, & M. RIZZO MIXES)	EMERSON PRODUCTIONS	LaRae Rivera
40	30	DREAMS	JULIANAS	Alma Medina
41	48	I CAN'T STOP	EMERSON	Dr-Jays
42	50	AT THE END	EMERSON PRODUCTIONS	Dance Shock
43		<b>ON A HIGH (DANCE MIXES)</b>	ARISTA PRODUCTIONS	Dave Brown
44	42	EVERYONE SAYS HI (METRO REMIX)	EMERSON PRODUCTIONS	Andy Hunter
45	33	AMAZING	VERTIGO MUSIC	Christine Aguilera
46		<b>BEAUTIFUL (REMIXES)</b>	WYNNK PRODUCTIONS	Alison Limerick
47	41	WHERE LOVE LIVES (REMIXES)	WYNNK MUSIC	Alison Limerick
48	41	GATES OF MIND	PRODIGEANS TRISTE TRISTE	Starkinsky & Transient Featuring Jewls
49	31	HE IS (REMIXES)	WYNNK PRODUCTIONS	Heather Headley
50	34	LOVE REVOLUTION	PRODIGEANS TRISTE TRISTE	Pat Hedges With The Sweet Insignias
51	43	I SHOULD KNOW	DEAD END PRODUCTIONS	Dirty Vegas

## Dance Singles Sales

Main-Singles Sales and Sales Breakdown data compiled by Nielsen SoundScan

Nielsen  
SoundScan

LAST WEEK	THIS WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
		<b>NUMBER 1</b>	1 Week At Number 1	
1	1	THROUGH THE RAIN (HEX HECTOR/MAC QUATLEY REMIX)	WYNNK RELATE RECORDS	Marah Carey
2	1	IFE ANOTHER DAY (REMIXES)	WYNNK MUSIC	Medusa
3	2	WHEN THE MONEY'S GONE (REMIXES)	WYNNK MUSIC	Char
4	3	SOLSBURY HILL	WYNNK MUSIC	Emerson
5	4	NO ONE'S GONNA CHANGE YOU	WYNNK MUSIC	Raise
6	4	ALIVE (THUNDERPUSS REMIX)	EMERSON	Jennifer Lopez
7	10	SOMETHING	WYNNK MUSIC	Seals
8	3	FEELIN' YOU (M. JOSHUA, V. CALDERONE, & M. QUATLEY REMIX)	WYNNK MUSIC	Lago
9	23	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JACKY MUSIC	Justin Timberlake
10	22	SOME LOVIN'	THOMPSON SUBVERSIVE LABEL/20th TRISTE	Mark vs. Kristine W
11	10	L'ITALIANO	EMERSON	Justin Timberlake
12	5	IN YOUR LIFE	JACKY MUSIC	La Boche
13	5	FOR ALL TIME (REMIXES)	DEAD END PRODUCTIONS	Selena
14	9	THE BOYS OF SUMMER	WYNNK MUSIC	DJ Sammy Featuring Loo
15	7	TROY (THE PHOENIX FROM THE FLAME)	WYNNK MUSIC	Smead O'Connell
16	12	SURRENDER (REMIXES)	ARISTA PRODUCTIONS	Laura Pausini
17	10	THANK YOU (DEEP DISH REMIX)	WYNNK MUSIC	Dia
18	15	MURDER ON THE DANCEFLOOR	EMERSON PRODUCTIONS	Sophie Ellis Bextor
19	8	FULL MOON (DANCE MIXES)	WYNNK MUSIC	Strawberry
20	16	ANYWAY (MEN ARE FROM MARS)	THOMPSON SUBVERSIVE LABEL/20th TRISTE	Amber
21	14	DO NOT LET ME GET ME (REMIXES)	ARISTA PRODUCTIONS	Flak
22	13	U DON'T HAVE TO CALL (REMIXES)	ARISTA PRODUCTIONS	Usher
23	18	SONG FOR THE LONELY	WYNNK MUSIC	Char
24	19	WHERE LOVE LIVES (REMIXES)	JACKY MUSIC	Alison Limerick
25	20	A DIFFERENT KIND OF LOVE	WYNNK MUSIC	Char

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# Nashville Scene

**BEHIND THE MIC:** Country Radio Broadcasters (CRB) will induct Bob Cole, Duke Hamlin, W. Steven Martin, and the late Dick Hays into its Country Music DJ Hall of Fame June 26 during the sixth annual Country Music DJ Hall of Fame awards ceremony, to be held at the Hilton Suites in downtown Nashville. CRB will also induct Dan McKinnon into its Country Radio Hall of Fame category, reserved for broadcasters who were not air personalities.



Cole is morning co-host at KVET Austin, where he has worked since 1990. Hamilton has worked at WUBE Cincinnati since 1977, where he is music director/afternoon driver and host of a weekend classic-country show.

Martin, known as "W," has been morning host at KNX Phoenix for 23 years. Hays began his radio career in 1941 and made career stops at KTSN, San Antonio, KILAC and KFOX Los Angeles, and KRAK Sacramento, Calif. Hays, who was honored with a star on the Hollywood Walk of Fame, passed away Nov. 24, 1980.

At the age of 28, McKinnon became the youngest major-market radio-station owner when he purchased KSON San Diego in 1962. In 1977, he was elected president of the Country Music Assn. In 1985, he sold his radio stations but continues to own TV stations, as well as operating his House of Hits publishing company and serving as president/CEO of North American Airlines.

Inductees must have served at least 25 years in country radio and contributed to country radio's growth and development and to the preservation and enhancement of country music.

**WOULD-BE STARS SING STANDARDS:** Columbia Records' Nashville division is tracking a compilation album of tracks from the dozen final contestants of USA Networks' upcoming reality TV series *Nashville Star* (Billboard, Nov. 9, 2002). The eight-week-long series premieres March 25. The winner will be offered a recording contract from Sony Music Nashville and a debut album produced by Clint Black.

The compilation album, *Nashville Star: The Finalists*, streets March 25.

Each contestant was paired with a prominent Nashville producer to cut a classic country song. They include Kyle Kincaid's production of "Bliss Eyes Cryin' in the Rain," recorded by 32-year-old Georgian Travis Howard; the David Malloy-produced "Walking After Midnight," sung by 21-year-old Brandi Gibson of Kentucky; and Garth Fundis' production of "Hey Good Lookin'," recorded by 22-year-old Texan Prentiss Varmon.

Other producers include Joe Scalfie, Buddy Cannon, and Don Cook. Lehning produced three of the album's tracks, including "Act Naturally" and "Son of a Preacher Man." Each of the other producers were behind the boards for two tracks with the exception of Scalfie, who worked with one contestant, 22-year-old Kansas native Kristen Kissing, on her version of "Heartbreak Hotel."

The other songs cut by contestants are "Then You Can Tell Me Goodbye," "Two More Bottles of Wine," "Your Cheatin' Heart," "When You Say Nothing at All," "Honky Tonk Blues," and "Poor, Poor Pitiful Me."

**ARTIST NEWS:** Kim Richey's current Lost Highway CD, *Rise*, will be her last project for the label. Lost Highway continues to work *Rise*, which was released last October.

Broken Bow Records has signed Sherie Austin to its roster. She previously recorded for Arista Nashville and, more recently, the Nashville-based independent WE Records.

The newest installment of the Brooks & Dunn *One Circus & Wild West Show* kicks off April 25 in Green Bay, Wis., with opening acts Rasel Platt, Brad Paisley, Aaron Lines, Jeff Bates, and Cledus T. Judd.

**ON THE ROW:** Adrian Michaels joins Cruz Records as South regional promotion manager, replacing Brooks Quigley, who resigned and is now working as an independent. Michaels spent six years as Southwest regional for RCA and most recently was managing artist Tommy Shane Steiner.

At Marco Promotions, Heidi McCoun is promoted to manager of radio promotions, and Jonathan Gunter joins as radio promotion assistant. At sister company AristoMedia, Kathi Alesandro is promoted from manager of media relations to director of that department. Mary Ylostie is upped to manager of administration. In the video-promotion department, Nicole George is promoted to manager of video projects.

## BY DEBORAH EVANS PRICE

**NASHVILLE**—As half of the popular father/daughter duo the Kendalls, Jeannie Kendall was responsible for such classic country hits as "Heaven's Just a Sin Away," "Sweet Desire," "Just Like Real People," and "Thank God for the Radio." With the Tuesday (25) release of her eponymous Rounder disc, Kendall steps forward for the first time as solo artist.

She is still keeping good company. The acoustic collection includes a duet with Alan Jackson on "Timeless and True Love" and with Mountain Heart's Steve Gully on "Jack and Lucy," as well as guest appearances by Allison Krauss, Rhonda Vincent, Allison Moore, Darrin Vincent, and the Judds. In addition, Rob Lickins, Stuart Duncan, Dan Tinsinski, Ron Block, Adam Steffey, and Ron Stewart are among the stellar musicians contributing their talents to the project.

"It all came together very easily," says Kendall, who resides in Northern Arkansas. "It was the best of the best singing and musicians. It was like magic in the studio. It was very enjoyable. We cut it in three different studios and did some vocals up at home too. That's the reason we ended up with Daddy on some of them."

## A NEW CHAPTER

Kendall's father, Royce, passed away in 1998. Before his death, the Kendalls' longtime producer Brian Fisher had been talking to Rounder co-founder Ken Irwin about the duo recording an acoustic album. Irwin co-produced the album with Fisher and Mike Stuits.

"We signed with [Rounder] and started looking for material. Daddy and I thought we'd like to do an acoustic album, because we hadn't done one yet," explains Kendall, who began working on the Rounder project when the duo was in acoustic-music popularity. "We thought our fans would enjoy that. We thought it was something different to do, and we loved acoustic music. We'd used to sing with his brother a long time ago, and when I was a little tiny kid, and they [sang] a lot of bluegrass and acoustic-type music. So we thought we'd go back to the roots of it a little bit."

Royce Kendall contributed

vocals to two cuts before his death, "Train of Thought" and "I Wonder Where You Are Tonight." His daughter says, "I'm really glad I got to have him on a little bit of it. I think he'd be proud of it. It took a couple of years after he passed for me to get it together and really for us—[producers] Ken and Brian and Mike—to figure out what we wanted to do."

Kendall admits recording without her father was bittersweet. "It was hard to decide what to do, but I thought Daddy would like me to do it. He loved to hear me sing. I thought he'd like me to finish it up. I know he'd like me to keep on singing."



KENDALL

She is thrilled with the support she received from other artists wanting to be part of the project. "Alan Jackson was on top of the list, so [my husband] Mack called [his] management and asked. He said, 'Just tell me when and what studio, and I'll be there.' Kendall says Jackson suggested "Timeless and True Love" for their duet, recalling that "he said, 'I've been singing with you for years—you just didn't know it.'"

The album includes songs by such other country/bluegrass music talents as Laurie Lewis ("Love Chooses You," "Old Friends"), Larry Cordle and Leslie Satcher ("Smokin' Lonesome"), and Cathy Majeski, Sunny Russ, and Stephany Smith ("Train of Thought").

"We were looking for songs that were poetic and had more meaning, not just a catchy chorus and a filler verse," says Kendall, who is managed by Fisher and is currently negotiating a new publishing agreement. "If the song hits you and you want to

hear it again—that's my main criteria for picking songs when I'm listening to demos."

Kendall looks forward to taking the new material on the road and plans to combine it with some hits from the Kendalls' repertoire. "I'm going to take some of the older songs and put them in the show with an acoustic arrangement," says the artist, who is booked by Keith Case. "That will be an interesting and fun way to do them."

## HELLO AND HELLO AGAIN

Rounder VP of national promotion Brad Paul says the label is taking a dual approach in marketing Kendall's record, both

introducing her to a new audience of bluegrass and Americana consumers and reintroducing her to country fans already familiar with her previous work. "We're working the album to bluegrass specialty shows," Paul says. "And Keith Case is taking an aggressive approach to getting her booked on the bluegrass-festival circuit."

Kendall began to whet appetites for the new album with an appearance last fall at the International Bluegrass Music Assn.'s annual gathering, and she recently performed at the 15th annual Folk Alliance in Nashville and the Grand Ole Opry.

Rounder will be servicing the track "That's What Your Love Does to Me" via CDX as the first single. Key stations will be serviced the entire album. Kendall will also be featured on *This Week in Americana*, which is syndicated to more than 60 radio stations.

Plans call for print advertising in *No Depression*, *Bluegrass Now*, *Bluegrass Unlimited*, *Country Standard Time*, and *Journal of Country Music*. "We will also be aggressively promoting the album online," says Paul, noting the label will utilize amazon.com, barnesandnoble.com, milesfrommusic.com, and other sites.

"It's a gorgeous album," Paul observes, citing Kendall's distinctive vocals and the song selection as prime strengths.

"I just hope [people] enjoy the album," Kendall says. "I really like playing and singing this kind of music, because it's just so relaxed. It's not too loud and wham-wham... It's kind of like a breath of fresh air to me. It's [like] going back to singing for your friends in the living room."







## ALBUMS

Edited by Michael Paoletta

### POP

**★ PATTY LARKIN**  
**Re: Patty Larkin**  
**PRODUCERS:** Patty Larkin, Bette Warner, Ben Wittman  
**Vanguard 79727**  
**RELEASE DATE:** Feb. 11  
 Patty Larkin has fashioned a mighty sequence of albums, dating back to *Tango* (1991). An absolutely stunning guitarist, easily on a par with Bonnie Raitt, Larkin makes her instrumental chops as a vocalist and songwriter, making her a true triple-threat artist. Red Lark isn't her edgiest work. Indeed, she seems to have reigned-in her instrumentation and arrangements a bit. Here, Larkin focuses on songwriting, with 14 tunes that showcase her capacity for capturing diverse moods and her gift for authoring thought-provoking lyrics. Larkin has always worked with superb studio players, and *Red Lark* follows that pattern. Solas members Seamus Egan, Winifred Horan, and Mick McAuley continue to the dreamy "St. Augustine." The album is a parade of literate, compelling songwriting, augmented by high production values.—**PVV**

**★ NICK CAVE & THE BAD SEEDS**  
**Nuclearium**  
**PRODUCERS:** Nick Launay, Nick Cave & the Bad Seeds  
**REPRISE 72435**  
**RELEASE DATE:** Feb. 11  
 Desolation shouldn't be this much fun. Nick Cave has been waxing grim for more than two decades, and he's still the guy to go to if you want to get seriously dark. *Nuclearium*, with its kaleidoscopic narratives and surrealism, cuckoo's nest references is a mini-masterpiece. Apart from the expected poetic digressions, rock out the theater-of-the-absurd gleam-rocket "Dead Man on My Bed" and the fabulously over-the-top "The Ship That Sailed—Babe, I'm on Fire," a manic wordplay that is like Dante's answer to "We Didn't Start the Fire" (in contrast, not just like it). Throughout, Cave's crucified voice sounds as great as ever.—**AZ**

**VARIOUS ARTISTS**  
**The American Song-Poem Anthology**  
**PRODUCERS:** Various  
**Bar/None 137**  
**RELEASE DATE:** Feb. 11  
 Recall seeing those "songs-poems" ads in the back pages of supermarket tabloids? Ever wonder about the quality of material submitted, and not just the ones that got in? Look no further than this collection. Subtitled *Do You Know the Difference Between Big Word and Brash*—also the title of the opening track by Gary Roberts & the Satellites—"The American Song-Poem Anthology" shines the light on what can best be described as "senior projects" conceived by hopeful castle-builders and daydreamers—and then recorded by "studio professionals" in Hollywood.

**CONTRIBUTORS:** Troy Carpenter, Lita Coe, Wayne Hoffman, Barry Jekel, Joshua Klein, Gail Mitchell, Chris Morris, Wes Orshkoff, Michael Paoletta, Craig Rosenberg, Chuck Taylor, Philip Van Dyke, Zay Waddell, Adrian Zupke  
**more artists, PUCH 001:** New releases recorded by the top half of the chart in the corresponding format. **CRITICS' CHOICES:** 1. New releases, regardless of chart potential, highly recommended because of musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (Billboard), 770 Broadway, 8th Floor, New York, NY 10003; or to the writers in the appropriate bureau.

## S P O T L I G H T S



**LINDA EDER**  
**Broadway My Way**  
**PRODUCERS:** Linda Eder, Frank Wilhoit  
**Atlantic 83580**  
**RELEASE DATE:** Feb. 18  
 Despite admirable steps into the pop domain, Linda Eder is still most at home when her material harkens from the stage. *Broadway My Way* allows the formidable diva—and Brainerd, Minn., native—to carry classic Broadway standards away from the top, with such stunner-defying anthems as "I Am What I Am," "What Kind of Fool Am I," and—perhaps the set's shining moment—"The Impossible Dream," while also investing in beautifully subtle moments like "I'll Be Seeing You" and "Edelweiss." Arrangements from Kim Scharnberg and Jeremy Henson glitter with gracious but often booming elegance, stamping this gorgeous project with a larger-than-life luster. Despite the versatility demonstrated in tempo and genre, fans will weaken at the knees over the no-holds-barred performances, keeping a lock on Eder's reputation as Broadway's most-gifted belter.—**CT**

**PAUL VAN DYK**  
**Global**  
**PRODUCER:** Paul van Dyk  
**Mute 9201**  
**RELEASE DATE:** Feb. 11  
 At the dawn of 2002, German DJ/producer Paul van Dyk received word that all rights of his own productions, which for years had been associated with German imprint MPS, had reverted back to him. With this good fortune, the in-demand international DJ decided to revisit (and re-work) impressive moments from his decade-long career. The result is the sterling, continuously mixed *Global*, which



includes anthemic tracks like "We Are Alive," "Another Way," and "Tell Me Why," as well as new material ("Ani-mation" and "My World"). A companion DVD offers a bird's-eye view of the artist at work, working the turntables at events around the world. In addition to such bonus material as interviews with the artist and fans, the DVD footage is synchronized with a Dolby 5.1 surround sound live mix of the CD. An essential experience for hardcore fans and those not convinced of van Dyk's power.—**MP**



**AMARAL**  
**Estrella de Mar**  
**PRODUCER:** Cameron Jenkins  
**EMI Latin 724381200025**  
**RELEASE DATE:** Feb. 25  
 Amara, the duo of singer Eva Amara and guitarist/instrumentalist Juan Aguirre, rises listeners in—not with the production, which is deftly understated despite resources like the Echo String Quartet—but with Eva Amara's tender, even ethereal vocals. Amara is solid pop. Catchy hooks, very melodic lines, and lyrics that are disarmingly colloquial (to the point of over simplicity in a few tracks) with traces of pop culture. And yet, there's just enough of a touch of synthesizers, classically minded strings, and a rock edge to achieve a sophisticated sound. That, plus Amara's girlish voice, adds up to an odd mix of freshness and elegance. Although neither genre is highlighted, the possibilities of similar-sounding vocals, Amara has the benefit of mostly superb songs, notably lead single "Sin Ti No Soy Nada."—**LC**

military marches to string-laden, mournful instrumentalism. Bonus DVD contains videos of Dylan and Fahl, plus pieces of recreated period music and film clips.—**WH**

### R&B/HIP-HOP

**★ BETTYE LAVETTE**  
**A Woman Like Me**  
**PRODUCERS:** Dennis Walker, Bettye Lavette, Alan Mirlant  
**Blues Bros. 10004**  
**RELEASE DATE:** Jan. 21  
 Raw. Gritty. Gut-wrenching. Those are just a few of the adjectives that attempt to describe one of R&B's best kept secrets: Bettye Lavette. The Detroited singer/songwriter (nee Bettye Haskin) landed a deal with Atlantic at 16, reaching a 1962 pop hit with "My Man—He's a Lovin' Man." But that and subsequent outings with other labels showcasing her R&B-to-blues-to-broadway-to-dance versatility failed to ignite a mainstream fire. Renewed interest, thanks in part to Dutch label Munch Records' 2000 release of a live Lavette performance, has spurred her first U.S. album in 20 years. Proof that some things only get better with time. Lavette's scorching, soul-infused vocals and eloquent phrasing leave no doubt

as to the emotional meanings behind such cuts as "Seems Him Right," "When the Blues Catch Up to You," "Salt on My Wounds," and the title cut. Better late than never.—**GM**

### COUNTRY

**★ BLAKE SHELTON**  
**The Dreamer**  
**PRODUCER:** Blake Braddock  
**Warner Bros. 48237**  
**RELEASE DATE:** Feb. 11  
 In a bumper crop of male country artists that dominated last year, Blake Shelton heads into his sophomore record with as much momentum as anybody in the genre. The scruffy Olkie has some chops, for sure; muscular "Heavy Lifting" conjures a swampy braggadocio, and on the other end of spectrum, "The Baby" is an endearing mawkie tearjerker rendered with impressive passion. Likewise, the Shelton-penned title cut is both atmospheric and original melodically. There are some missteps: "Asphalt Cowboy," for example, harbors contemporary production elements that don't mesh particularly well with steel guitar. But the highlights are winning, including the kickin' "My Neck the Woods" and a confident, rowdy "Playboys of the Southwestern World," that playfully borrows from (of all people) Van Morrison. Broader than his predecessor, *The Dreamer* is evidence in the substance, and multiple singles, as well as an artist that appears to have some serious staying power.—**RW**

**★ JENNIFER HANSON**  
**Jennifer Hanson**  
**PRODUCERS:** Jennifer Hanson, Greg Droman  
**Capitol 72435**  
**RELEASE DATE:** Feb. 18  
 The parade of talented, photogenic female country singers seems to be never-ending, and they often seem to disappear from the commercial radar screen overnight. That said, Jennifer Hanson shows all the elements of longevity in an album that in total is an intriguing, versatile work. "Beautiful Goodbye" gorgeously blends memorable lyrics, rockish guitars, B3 organ, and Hanson's honey-dew vocals, all with hooks for days. Hanson even expands her genre horizons with contemporary "Just One of Those Days" and the rollicking "Half a Heart Tattoo." When Hanson goes after a ballad, she kills it—evidenced in the sublimely "Far Gone" and the softly percolating "All Those Yesterdays." The courageous "Travis" is quite insightful, and with its tale of abuse, hardly nifty candy. Hanson wraps things up with the jaunty perfection of "Simply Yours," further driving home the fact that this girl is quite something.—**RW**

### LATIN

**ROMA**  
**Aroma**  
**PRODUCER:** Ignacio Rodriguez  
**Novena 5077**  
**RELEASE DATE:** March 4  
 Although a group of four, Aroma is ostensibly a regional Mexican band, its South American influences (present throughout the album) and singer Tico come through in cumbias whose feel is

(Continued on next page)



(Continued from preceding page)

more Colombian than your usual Mexican fare. Beyond the international appeal, Aroms's trademark is an unpredictable, upbeat sound that is nevertheless polished. As gimmicky as the girl-band concept is, it's hard not to get caught up in the spirit of the music, which is well-executed and boosted by Tcheli's superb soprano leading most of the 12 tracks. Aroms sticks to a formula of instrumental intro, soaring solo verse, and a harmony-infused chorus. The lone exception is the quite lovely "Piano a Frente," made sorrowful by a preface motif, and "Amor de Tres," which incorporates rap's innovative in concept but not in execution. **C**

## WORLD

### ★ TANIA LIBERTAD

**Costa Negra**  
**PRODUCER:** Jose da Silva  
**RELEASE DATE:** Feb. 11  
Tania Libertad is one of the most popular singers in Latin America. Raised on the warm coast of Costa Rica (Costa Negra), she made her singing debut at age five and has tracked 33 albums prior to this, her U.S. debut for World Circuit. *Costa Negra* brings together much beloved Latin lyrical, often heart-pounding, ballad, a style that Latin American fans would quickly associate with Libertad. Indeed, one of the most moving tunes is the bolero "Historia de un Amor," performed by Libertad and guest vocalist Césaria Evora to the sole accompaniment of drums. Libertad's concert possesses an uncomplicated elegance, thanks to the fine acoustic musicianship and Libertad's beguiling vocals. *Costa Negra* is certainly a phenomenal U.S. debut for this renowned Peruvian chanteuse. Racked by Harmonia Mundi. **—PVV**

## BLUES

### KENNY BROWN

**Slingsay**  
**PRODUCER:** Matthew Johnson, Bruce Watson  
**RELEASE DATE:** Feb. 11  
Guitarist/singer Kenny Brown is one of the last white blues performers to learn his trade at the feet of the masters: North Mississippi masters Fred McDowell and Joe Callicott taught him to play, while he has served as juke-bone R.L. Burnside's right-hand man for 20 years. This tough, soulful release, which should delight Burnside fans, throws a welcome spotlight on his formidable talent. Half the tracks here find Brown in an electric format (with Burnside's grandson Cedric on drums), while the others are adept acoustic performances. "Miss Maudie" and R.L.'s standard "Born Down South" crackle and burn, while David Anderson's strikingly new tune "All I Want" showcases the aceman's subtle side. **—CW**

## JAZZ

### SAMANTHA SIVA

**Masquerade**  
**PRODUCER:** Samantha Siva  
**RELEASE DATE:** Feb. 11  
Samantha Siva does it all. She writes the songs, sings them, accompanies herself on keyboard and bass, and then

she produces the songs and markets them on her own label. Fortunately, Siva does it all well. On *Masquerade*, Siva creates a solid set blending diverse musical elements united by her voice—breezy but rich, sometimes belting. Siva and Lisa Starkfield. Her funky midtempo songs are more interesting than her somewhat spare ballads, but overall the CD maintains a colorful flow. Highlights include the sultry and bass-heavy title track, the rollicking instrumental "Poguita di Paragana" with Latin accents in percussion, and "Sally," with the ethereal "Clouds," which features jazz pianist David Benoit. **—WN**

## CLASSICAL

### ► OPERA BABES

**Beyond Language**  
**PRODUCERS:** various  
**Sony Classical SK87803**  
**RELEASE DATE:** Jan. 14  
Opera purists won't be happy with this latest classical crossover. The Babes—soprano Rebecca Knight and mezzo soprano Karen England—have added lyrics to Grieg and Beethoven, syncretized Greek and New World symbolism, and otherwise taken liberties with revered works. But purists aren't the target audience for this sexy duo. As crossover performers, the Babes are much more successful. Classically trained, England and Knight have legitimate (albeit not world-class) operatic voices, which they wisely don't push over the top in every number. And they manage to create some memorable, catchy, accessible songs, including their mostly traditional, well-paced Flower Duet in every number. And they manage that intriguing version of "Un Bel Di" from *Madame Butterfly* performed as a duet and layered with Japanese lyrics. In an uncut disc, but still one of popera's more inspired offerings. **—WH**

## REGGAE

### ► EASY STAR ALL-STARS

**Dub Side of the Moon**  
**PRODUCERS:** Michael G. Tickish  
**RELEASE DATE:** Feb. 12  
The object of this musical exercise is a reggae interpretation of Pink Floyd's 1973 album *Dark Side of the Moon*. It would be so easy to botch a project like this, given the virtually iconic nature of the material, but the easy Star All-Stars and producers (Michael G. and Tickish) clearly appreciate the neo-psychdelia of *Dark Side* and did a superb job of capturing that feel in translating the music to reggae. Although all nine songs are well done, some tracks are more distinctive and catchy than others. "Time," for instance, featuring Eric Harris and Raging Joe, has the soul of a bona fide reggae hit, whereas "Money" is so similar to the original that, for a moment, one wonders if the original was a reggae tune. **—PVV**

## VITAL REISSUES

### MORPHINE

**The Best of Morphine 1992-1995**  
**PRODUCERS:** Mark Sandman, Paul Kolderic  
**RELEASE DATE:** Feb. 18  
With five studio albums to its credit—one issued after vocalist/straw-string bassist Mark Sandman's fatal onstage heart

attack in 1995—this supremely cool, bass-driven trio clearly rocked its creative peak while issuing three bluesy, soulful, and sometimes funny sets for Ryko. Sure, it would be nice to instead have a comprehensive best-of shipping in a box, but this two-disc *Drumhounds* album as "Early to Bed," "Like Swimming," and "The Night," but all the really key stuff is here—most importantly, five cuts from the band's first masterful album, *Care for Bears*. Perhaps most notable is the unwearing of three previously unreleased tracks, including "See Christ Baby Mine," a delight that has this writer smiling and shaking his head: Four years since his death, Sandman is still so cool, and reminding us of that from the grave. With a grand loss. **—MO**

### MOUSE ON MARS

**Rock Pocks—The EP Collection**  
**PRODUCER:** not listed  
**Two Purple Gang PORE105**  
**RELEASE DATE:** Feb. 11  
German-based experimental electronic duo Mouse on Mars (aka Tom and Jan St. Werner) delivers *Rock Pocks*, an essential collection of material released as EPs during the act's tenure (1994-1997) with influential Los Angeles label Touch. The duo's clever innovators—heavily influenced by Krautrock pioneers Can, Neu!, and Kraftwerk—are sonic craftsmen who shape unconventional musical landscapes through eccentric explorations in traditional live rock instrumentation, jazz, dub, abstract hip-hop, and unpredictable electronic manipulation. Echoing tracks from the duo's full-length debut *Vulvaland*, this collection mines gems from the act's three EPs (*Prosch, Rib, and Tuffit*), a 1997 *Strong Arm* EP, and the new *Catche Cover All-EP*, remixed of "Saturday Night World Cup Fieber," and "Maus Mobil" (taken from the compilation *Europe Express 3*). **—CR**

### THE FIXX

**Reach the Beach—Expanded Edition**  
**PRODUCER:** Rupert Hine  
**MCA/UMe 008113134**  
**RELEASE DATE:** Feb. 11  
In 1983, synth-pop outfit the Fixx hit pop dirt with its platinum-plus selling second album, *Reach the Beach*. Fronted by vocalist Cy Curmin, the London-based group artistically raised the bar on this career-defining disc. Reach the Beach, which followed the moody and oblique 1981 debut, *Shattered Room*, skyrocketed into the top 10, establishing the Fixx as a hit-making force in the U.S. and spawning three top 40 hits ("Saved by Zero," "The Sign of Fire," and "One Thing Leads to Another"). This digitally remastered, 20th-anniversary package features the original 10-track release plus four bonus cuts, including B-sides "Going Overboard" and "Deeper and Deeper." Two decades later, *Reach the Beach* is still relevant—a benchmark that surpasses much of the disposable culture of the '80s. **—CR**

## billboard.com

Also reviewed online this week:

- The Minus 5. *Down With Vile* (Voy Rock)
- Freeway. *Philadelphia Freeway* (Roc-A-Fella/Del) Jam
- Ted Leo/Pharmacists. *Hearts of Oak* (Leak)

### SUPERGRASS, Feb. 11

**Bowery Avenue, New York**  
One of England's classic rock bands may have delivered its first-filled set in its recent New York gig, but this was no nostalgia circus; the band is Supergroups, whose fourth album, *Life on Other Planets*, was only released in North America on the day of the show.

The young quartet's name should be discussed in a "classic rock" sense is really just a testament to its professionalism and enthusiasm: The group plays honest, original music, but to nod to rock forebears. They don't play for four hours or rain concerts from the ceiling, but everyone walks out of a Supergroup show with a smile on his face.

The show started with a bang as the group sounded out the first five songs from *Life* in a row. The glady rush of opener "Za" set the tone for the evening—uptempo, slightly out-of-control, charming pop music. For all its raw power and intensity as a live act, Supergroups managed to land from the blueprints of the songs' album incarnations. And rather than mix and match setlists, the group preferred album-centric blocks. After the first set, which included "I Am a Ragout" into "Manize Rooster," "Sitting Up Straight," and "Love It," three times in a row from its acclaimed 1995

album, *I Should Coco*. But the set's most satisfying—albeit shortest—chunk was a two-song breeze through 1997's *In a Flash* of opener "Za" set the tone for the evening—uptempo, slightly out-of-control, charming pop music. For all its raw power and intensity as a live act, Supergroups managed to land from the blueprints of the songs' album incarnations. And rather than mix and match setlists, the group preferred album-centric blocks. After the first set, which included "I Am a Ragout" into "Manize Rooster," "Sitting Up Straight," and "Love It," three times in a row from its acclaimed 1995

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## CONCERT

House's final album, *Together Alone*, left off: Finn stretched songs such as the gorgeous "Driving Me Mad." "Love Is All That Remains," and "Pineapple Head" into psychedelic epics.

Overall, the evening's performance was quite revelatory. Even this far along in his career, Finn keeps changing, surprising, evolving, and even improving. So many artists half the age and with half his experience would be wise to follow his lead. **—JK**

### THE PRETENDERS, Feb. 6

**Beacon Theatre, New York**  
What remains striking about the Pretenders in 2003 is that they are obviously not touring as a nostalgia act. While the band's latest material is not nearly as strong as its many classics, Chrissie Hynde simply won't let the fickle winds of pop music blow her group out to pasture.

The show started out on shaky ground, with Hynde distracted by problems with her onstage monitor during opening songs "Lo Me to Me" and "Tough Love." But the band's Artemis (Artemis). The technical difficulties didn't bother the crowd, which

remained on its feet until the house lights came up at the end of the night—and that's a saying something, considering that audience members were more than a little gale at the temples and seemed happy there anywhere but at home with the kids. Not surprisingly, the best-received songs of the night were Pretenders classics, and there were plenty of "Message of Love" and "My Baby" to the second encore finale of "Mystery Achievement" and "Beats in Pocket." But the best of the night was "Night in My Arms" and "Middle of the Night" by the band.

Later, Hynde turned playful, stopping the band in the midst of "Don't Get Me Wrong," saying, "Let's do the jazz version. Fuck it," then purred through the final verse and chorus with a sex-kittenian yawn. In all, her voice sounded as sweet and strong as ever, a rare change noticeable from the band's self-titled debut more than two decades earlier. The effortless playing of guitarist Andy Stewart, a member of the group since the recording of 1994's *Last of the Independents*, was particularly remarkable. "There Is a Light That Never Comes" was more than enough to propel the bottom of the band's sound. **—BU**

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# RETAIL & MARKETING

## Mute Gives Away CDs Retail Promotion Rewards 'Friends Of Label'

BY TRUDI M. ROSENBLUM

New York-based Mute Records is looking to up the profile of its entire roster at retail with a new bonus program that promotes the label as a whole.

The label has started a new promotional initiative, Friends of Mute, in which consumers who buy an album by any Mute act receive a free bonus compilation CD series, called Evidence.

Targeted to knowledgeable indie-music fans and collectors, the CD is not just a collection of singles; instead, it contains rare and domestically unavailable tracks by Mute artists and is distributed at about 200 independent retailers, identified by Mute as "tastemaker" accounts.

"The expression 'he's a friend of Mute' has always been thrown around in marketing meetings to refer to a particular writer or retailer who understands what we do," Mute national sales director Tom Sladek explains. "The CD grew from that concept: Why not reward the people who have been the most amenable to working with us? ... We wanted to reacquaint ourselves with our best supporters at retail and incentivize them to get involved with us and support our initiatives."

To that end, Mute—which is distributed through Caroline Distribution—made the promotion particularly retail-friendly, with point-of-purchase flats, cards, stickers, and posters. The label let retailers decide for themselves whether to give out the CD with all Mute purchases or just specific artists or albums that they wanted to promote more heavily.

Although the CD is free, Sladek says the goal was not to create a disposable freebie sampler. "The idea of making it special, something in a jewel box with four-color artwork, with the kind of material you'd be willing to pay for, made a lot more sense to us," he says. "If a consumer is interested in the Liars, now with this CD, they might get turned on to the Mountaintops or one of the more eclectic things we do."

The first Evidence CD giveaway took place last August, with a CD containing tracks by Mute artists

with fall releases—including the Liars, Schneider TM, Barry Adamson, Add N to X, and Tarwater, among others—as well as such catalog artists as Cabaret Voltaire. Ultimately, 6,000 copies of the CD were given away.

The second waves of Mute CD was released in January. It features rare tracks by Add N to X, Barry Adamson, Schneider TM, and Luke Slater, as well as upcoming music by Paul Van Dyke, Echoboy, Mountaintops, Applinace, and Jamez.

Sladek says it is impossible to know how many new purchases were spurred by the promotional CD, but anecdotal evidence is "promising." "Everybody got a box of 30 CDs initially. When after two weeks, people say, 'That went great, send me some more!,' that's really the measure of success."

Darren Blase, owner of music store Shake It in Cincinnati, agrees. "This type of promotion drives sales of both old and new albums," he says. "We gave away 60 copies of the first CD. We just got our first 30 of the second one, and already we only have eight left. I've seen people come back with the CD in their car player, and they walk in holding the jacket and ask for such-and-such artist that they liked on the CD."

Blase's customers also appreciate the rarity of the tracks. "It's intimidating here," he says with a laugh. "It's a very educated clientele. Our goal is just to keep up. With the Internet and Internet radio, there's just so much information out there. We do very informal with pre-orders." Such well-informed customers, he says, are well aware of which label has which artists on its roster and have a strong sense of the "brand" name of labels and the styles of music they release.

Mute is not unique in using bonus CDs to spur sales; the trend is growing, especially among indie labels. "We have six or seven of these promotions going at the same time," Blase says. "Right now we're doing one with the A4D group, one with Bloodshot Records, plus Mute ... People love these giveaways."

## Victory Uses Internet, Samples, Retail Marketing To Promote TBS

BY SHARON LEVINE

With little airplay, Chicago-based Victory Records has propelled em-o-outfit Taking Back Sunday's (TBS) maiden effort to sales of about 110,000 units, wielding a marketing campaign that employs Internet media, sampler distribution, and buying into retail price-and-position programs.

Victory owner Tony Brummel says that when working the record, Victory "went after people who are not already in the loop" about TBS rather than focusing on airplay before shipping records to retail. "We can't control radio as an indie label, but we can control those hands we put our music into."

Consequently, the label targeted consumers familiar with the Victory label, as well as fans of emo. In core markets like New York, Los Angeles, and Chicago, Victory gave away 200,000 samplers to promote the band's debut, *Tell All Your Friends*. That component of the marketing campaign cost roughly \$100,000, which Brummel considered to be well-spent instead of wasting by chasing radio airplay. Also, the label invested heavily in price-and-position programs to obtain facings on endcaps and sale walls offered by the major chains.

Victory clearly is backing TBS for the long haul, as the album initially came out in April 2002. So far, the company has shipped about 110,000 units, and its efforts have been rewarded with the peak positions of No. 9 on the Heatseekers chart, No. 8 on the Top Independent Albums chart, and No. 183 on The Billboard 200.

### INTERNET SUCCESS

Russell Fink, director of new media for RED Distribution—which distributes Victory—explains the Internet strategy in working the act: "We knew the band was not getting to get radio or video play but needed kids to listen to the music, so we spread the word through emo pages."

In addition, an e-mail online community for TBS at Yahoo Groups can be accessed through takingbacksonday.com. That site holds more than 13,000 messages to date, with a growing membership of more than 1,300 fans. Members can download MP3 demo tracks like "Bike Scene" and "Mutual Head Club," which is hoped will lead to album sales.

Also, the same tracks are available through mp3.com, which has had more than 247,000 total TBS plays to date—earning the band a No. 5 spot on the site's national charts behind Eminem, the Used, Good Charlotte, and 50 Cent. On mp3.com, the band is ranked No. 2 in New York, No. 7 in Los Angeles, and No. 8 in Chicago.

Fink stressed TBS' Internet successes to retailers to show the strength of its word-of-mouth campaign in an effort to supercharge its sales at such chains as Borders Books & Music, Tower Records, Circuit City, Musicland, Hastings, Trans World, Wal-Mart, and Wherehouse. Those steps helped the band achieve placement for *Tell All Your Friends* in the chains' artist-devel-

opment programs. In order to get pricing, the album carries a \$12.98 list price and a budget cost of \$8.40. Best Buy, for example, sold the album for \$8.99.

In addition, Fink says that relationships have been formed with the Target/Launch/Yahoo Group and Coalition of Music Stores' online effort, which provides fans with information about the band and streams clips of the record right next to the "Buy" button. Fink observes, "Kids will go to these artist-development pages, but they want to listen first."

Jillian Newman, the band's manager, has gathered fans at the street level, exploiting the peer-to-peer information system in place. She and her company,

Fanscape/Amplify Management, a Los Angeles-based artist-management and Internet-marketing firm, ensures that wherever TBS is mentioned there is also a "buy" icon present.

### APPROPRIATELY TITLED

Adhering to the title *Tell All Your Friends*, TBS' fans spread the word about the record, the band, and its shows through promotion outlets as those offered at the band's home page and fanscape.com. The latter site also provides music videos for "Great Romances of the 20th Century (2002)" and "Cute Without the 'E' (Cut From the Team)"; according to Brummel, the latter song is slated to air on MTV2 later this month. Also, fanscape.com has a fan station with links to artists similar to TBS, like Weezer, Papa Roach, and Jimmy Eat World.

Another way the site creates excitement is by sponsoring contests for the band's street team, whereby street-team winners may get to announce TBS at a show or win a pair of shoes from band sponsor Attila. Newman explains: "Kids work for and get close to the band, not Fanscape, so they get prizes and early tickets."

Making things easy for fans, takingbacksonday.com hosts a page titled Promote—Here Are Some Tools to Help You Promote Your Favorite Band. The band offers fans a downloadable banner in support of *Tell All Your Friends*. Instead of spending advertising dollars to post this banner, TBS is letting fans host them on personal sites, which already attract friends. The band also offers 12 free one-inch-by-one-inch TBS AOL Buddy Icons, which rotate the band's name with song lyrics or graphics, for kids to add to their sites. Takingbacksonday.com even invites promotional flyers "to help get the name out there."

Newman reports that through all of the efforts, the company has put together an e-mail list of 25,000 club members/street-team members, who can get tickets to the band's show before they are available to the general public, sometimes even selling out the show, saving the promoters' advertising dollars. What's more, those 25,000 fans also get first choice at concert seats. The marketing strategy has paid off at retail, according to Newman, who says she has "gone from having to explain who the band is to store clerks to putting this sobbing [store clerk] on the guest list who hadn't gotten tickets."



BRUMMEL





# Land Of Nod Expands Its Boundaries

Children's Furnishings Retailer Offers Alternative Audio Product For Kids

BY MOIRA MCCORMICK

CHICAGO—Children's music has gotten the nod from the newly expanding chain Land of Nod, a children's furnishings retailer partnered with Crate & Barrel.

According to president Scott Eiriberg, Land of Nod—which will encompass four stores by summer and “continue rolling out nationwide”—aims to be a destination store for “alternative” audio for kids.

Eiriberg says, “We don’t stock Disney or Raffi. Up till now, there’s been no major outlet for parents to go to in order to find new kids’ audio [that is not mainstream]. We’d like to serve as that outlet. I’m the parent of three boys myself, and I know the music’s out there, but it’s been hard to find.”

Core artists include such critically acclaimed relative newcomers as Chicago alt-rockers Justin Roberts and Ralph Covert, Dan Zanes (formerly of the Del Fuegos), and Elizabeth Mitchell (a founding member of indie-rock act Ida), along with classic albums by folk legends like Billy, Woody Guthrie, and Pete Seeger; the Beatles’ *Yellow Submarine*; the Langley Scholes Music Project; children’s releases by Peter Himmelman; and more.

“It’s a mixture of classic and contemporary children’s music,” Eiriberg says. “We also sell compilations, like Bloodshot Records’ *The Battle Set* [music], which features children’s songs by Alejandro Escovedo, Robbie Fulks, Freakwater, Rosie Flores, and more.

The flagship Land of Nod store opened in the upscale Chicago suburb of Northbrook last November, with a second to open March 15 in Chicago proper. A Seattle loca-

tion will follow May 15, and Eiriberg says a Boston store will follow sometime later that year.

Eiriberg started Land of Nod in 1996 as a catalog business selling children’s furnishings; Crate & Barrel president/CEO Gordon Segal approached Eiriberg with a partnership offer two years ago. “We wanted to add more to the mix than furniture and bedding,” Eiriberg says, “and that became books and music.”

The music section in Land of Nod encompasses 150 titles in an eight-foot-by-five-foot display area, with a pair of listening stations. Eiriberg says everything the store offers embodies its point of view that “parents can enjoy this as much as kids. Justin Roberts, for instance, reminds you of Nick Lowe. I play Dan Zanes’ records myself when the kids aren’t around.”

“I play adult music for my own kids,” he notes, “and so do many other parents. But they’re also looking for songs with lyrics that cover kids’ interests specifically.”

All titles sell for list price. “We’re providing a convenience for the customers,” Eiriberg says. “All our employees know the music and can make recommendations.”

The flagship store has featured store performances from Roberts and the grande dame of children’s performers, Ella Jenkins, for its grand opening, “and we’re talking about doing store shows on a regular basis,” Eiriberg says. Also a possibility for the chain will be sampler CDs hearing the Land of Nod name, “which will give customers the chance to see and hear who’s out there doing exceptional music for kids.”



EIRIBERG

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## Executive Turntable

**HOME ENTERTAINMENT:** Jeff Pletczyk, named senior VP of sales for MGM Home Entertainment Group in Santa Monica, Calif. He was VP of sales for Columbia-Tristar Home Entertainment.

Gwen Riley is promoted to senior VP of sales for Artisan Entertainment in Los Angeles. She was VP of music.

**MARKETING:** David McLees is promoted to senior VP of A&R for Warner Strategic Marketing in Los Angeles. He was VP of A&R for Rhino Entertainment.

**DISTRIBUTION:** Stephanie Cohen is promoted to VP of retail marketing for Universal Music & Video Distribution in Universal City, Calif. She was senior director of retail marketing.

**Mike Newman** is named VP of distribution services for Provident Music Distribution in Nashville. He was director of distribution services.

**MERCHANDISING:** 4Kids Entertainment names **Laurie Windrow** as senior VP of sales and marketing and **Caryl Lieberman** as director of retail promotions in New York. They are, respectively, VP of international sales, marketing, and business development for the Discovery Channel and a marketing consultant.

## Declarations Of Independents..

by Chris Morris

**BUILDING A FOUNDATION:** A 1-year-old nonprofit organization in Austin created to offer financial and educational support to local independent musicians is already garnering interest in other locales.

The Austin Music Foundation (AMF) was founded by executive director Collin Kendrick and program director Nikki Rowling, both Austin natives, music fans, and refugees from the technology sector. The pair saw a need for an organization that would serve the needs of the Texas capital's 1,200 artists and 1,600 music-related businesses.

Rowling says, “Everything we do is geared toward the idea of creating self-sustaining careers for [musicians].”

The AMF was designed to be self-sustaining as well; Rowling says the foundation's first-year operating budget of \$110,000 was raised through grant-writing. (An AMF membership is free to Austin musicians; a minimum \$200 contribution is asked of non-musicians.)

One of the AMF's key programs is the Austin Music Incubator, a year-long program in which three local artists or acts receive training, mentoring, and \$15,000 in grant money to produce and market a full-length album. The seed money for the incubator was provided by the local Canon Foundation.

The incubator received immediate attention when the press spread the word in January. The AMF received a total of 180 artist submissions. “We were hoping for 100,” Rowling says. “The local media picked up on it.”

The submissions are being judged by AMF's 13-member advisory board, which includes managers **Jan Minkin** and **Charles Attal**, New West Records executive **VP Jay Woods**, and Texas Music Office executive director **Cassie Monahan**. After a Saturday (1) showcase for finalists, the winners will be announced at a party March 14 during the South by Southwest Music Conference.

Another central AMF program is its monthly educational seminar, Music Industry Boot Camp. The series, targeted at entry-level artists and professionals, has to date covered distribution, marketing, the nuts and bolts of record deals, and even filling out tax returns.

The AMF's other activities include the creation of a Web-based archive devoted to Austin music; a community awareness campaign, *Buy Austin Music (BAM!)*; and a quarterly talent showcase.

All of this is being achieved at little expense: Kendrick and Rowling

are the only paid staffers, both operate out of offices in their homes, and 20 unpaid volunteers do much of the heavy lifting. Rowling says, “Neither one of us wanted to be involved with a nonprofit that couldn't be self-supporting.”



ROWLING

The AMF has attracted attention from parties in other locales that are interested in setting up a similar organization in their towns. People have called from Seattle, Atlanta, St. Louis, Dallas, and Albuquerque, N.M., seeking information and guidance.

“Austin is a great test market,” Rowling says. “We're learning the profile of what types of music community this will work for.”

**FLEXING THEIR CLOUT:** Former Southwest Wholesale staffers **Wally Farkas** and **Derrick Diggs** have formed a new Houston-based distributor, Clout Distribution. Farkas worked at Southwest on and off for 11 years as a buyer, sales rep, and art director (while serving as guitarist for the Houston metal act Galactic Cowboys), and Diggs was Southwest's rap, R&B, and gospel project director.

Clout plans to focus on the sale of regionally based hip-hop and urban product and has already held discussions with several of the labels Southwest was distributing before closing its doors Jan. 31 (*Billboard*, Feb. 15).

**DOMINO THEORY:** Domino Records U.S. has signed an exclusive manufacturing and distribution deal with Caroline Distribution. Domino, the stateside offshoot of the noted U.K. indie-rock label, was previously distributed by Revolver.

The first releases under the deal will be the Notwist's *Neon Goldens*, Man!Pope's *Up In Flames*, and an as-yet-untilted set from Four Tet. Domino's roster also includes Clint, Calcexico, Young Gods, and Tobin Sprout.





Sales data compiled by  Nielsen  
Media Research

LAST WEEK	TITLE	DISTRIBUTING LABEL & NUMBER	WEEKS ON CHART	PEAK POSITION	PRICE
1	101 DALMATIANS II: PATCH'S LONDON ADVENTURE	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2003	28.95	
2	WIGGLES: MAGICAL ADVENTURE	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2003	14.95	
3	BURKE'S BROTHERS: BASH	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2003	12.95	
4	BLINI'S BIG BAND	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2003	9.95	
5	DORA'S MAP ADVENTURE	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2003	12.95	
6	DEEP SEA SILIES	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2003	12.95	
7	RUGRATS MYSTERIES	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2003	12.95	
8	THE LAND BEFORE TIME: JOURNEY TO BIG WATER	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2003	19.95	
9	BARNEY & FRIENDS: SONGS FROM THE PARK	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2003	14.95	
10	CLIFFORD: BE MY BIG RED VALENTINE	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2003	12.95	
11	SCOOBY-DOO MEETS BATMAN	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2002	12.95	
12	RAPUNZEL	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2002	19.95	
13	SEA STORIES	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2002	12.95	
14	ELMO'S WORLD: HEAD TO TOE WITH ELMO	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2003	9.95	
15	MOVE TO THE MUSIC	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2002	12.95	
16	BABY MOLLY	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2002	14.95	
17	DORA'S BACKPACK ADVENTURE	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2002	12.95	
18	PETER PAN: RETURN TO NEVERLAND	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2002	29.99	
19	BE MY VALENTINE, CHARLIE BROWN	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	1995	14.95	
20	BLUE'S CLUES: ABC'S AND 123'S	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	1998	9.95	
21	DORA THE EXPLORER: WISH ON A STAR	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2001	12.95	
22	SCOOBY-DOO'S ORIGINAL MYSTERIES	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2000	14.95	
23	ELMO'S WORLD: WAKE UP WITH ELMO	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2002	9.95	
24	BLUE'S CLUES: MEET JOE!	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2002	9.95	
25	WIGGLES: HOO-DEE-DOO! IT'S A WIGGLY	WOLFGANG PETERSON WARNER BROS. ENTERTAINMENT INC. 100	2002	14.95	

Sales data compiled by  Nielsen VideoScan[illegible]

Sales data compiled by  Nielsen  
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◆ WMA gold certification for sale of 125,000 units or a dollar volume of \$5 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ WMA platinum certification for sale of 250,000 units or a dollar volume of \$10 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2001 VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

## DEJ Expands Business Model

BY CATHERINE APPLEFELD OLSON

Film acquisition and distribution company DEJ Productions is expanding the business model upon which it was founded by parent Blockbuster in 1999. The Los Angeles-based company has evolved from an entity charged solely with acquiring direct-to-video product to be carried at Blockbuster locations to one that distributes to other chains and purchases theatrical releases.

DEJ VP of acquisitions Andy Reimer says, "As DEJ has grown and time has passed, this kind of exclusivity and the model of acquiring only straight-to-video titles has been deemed a business that's probably leaving money on the table."

DEJ's more aggressive distribution strategy has attracted a number of video chains of late, most notably *Wilsomville Ore.-based Hollywood Video*. Hollywood Video bought approximately 10% of DEJ titles in 2002, according to Hollywood Video executive VP Bruce Giesbrecht, and expects DEJ's 2003 sale to impress its customers. "DEJ's product meets a need in our stores for non-theatrical titles that our customers really like," he says. "We basically buy anything they'll sign up."

**REIMER** Although the majority of the 75-85 movies DEI acquires per year are direct-to-video, 10 of its titles also had limited theatrical runs last year. For example, such properties as *Crazy As Hell* (Feb. 4, \$24.99 on DVD)—which former *ER* star Eric La Salle wrote, directed, and starred in—and *Ash & Wednesday* (Feb. 18, \$24.99 on DVD)—the latest effort from Ed Burns—played in select theaters in 2002.

Also expected on video this year is *Death Train* (\$24.99 on DVD), which hits streets Tuesday (25) and will be co-distributed with Velocity Entertainment, and *The Wolves of Wall Street*, slated for the second or third quarter. The hip-hop Western project *Guns and Roses*, featuring Lil' Kim and Bobby Brown, will also be released by the end of the year and may play in theaters before its video debut.

"We are very willing to work with filmmakers and producers to help them understand that they can sell their movies to DEJ, and it still may be possible for them to see that movie have a theatrical release [through a separate theatrical distributor]," Reimer says.

DEJ handles up to three-quarters of its own video distribution and uses the rest through outside distributors as Columbia TriStar Home Entertainment, Lion's Gate Home Entertainment, First Look Pictures, and Velocity to cover the remaining portion of the market. The company also handles its own marketing and promotion but often taps into the expertise of the Blockbuster merchandising machine.

Sales data compiled by  Nielsen

Rank	Date	Selection		Principal Performers	Release Dates
		Title Label / Distributing Label	Number		
1		🎵 <b>NUMBER 1</b> 🎵		1 Week / 2 Days	
		ANY EVENING WITH THE DOLE COLOS	🎵 DOLE MUSIC VIDEO/STUDIO MUSIC ENTERTAINMENT 800	Joe Dole	14/05/19/95
2		ANY GIVEN THURSDAY	🎵 COLUMBIA MUSIC VIDEO/STUDIO MUSIC ENTERTAINMENT 800	John Mayer	14/05/19/95
3		JOSH GROBMAN IN CONCERT		Josh Grobman	7/09/04/95
4		IT HAD TO BE YOU... THE GREAT AMERICAN SINGERO	🎵 MONUMENTAL MUSIC 3000	Pat Dowell	14/05/19/95
5		LET'S GET LOUD	🎵 LIVE MUSIC VIDEO/STUDIO MUSIC ENTERTAINMENT 800	Jennifer Lopez	14/05/19/95
6		HEAVEN	🎵 PIONEER MUSIC VIDEO/STUDIO MUSIC 3000	BB & Quin Cyber And The Humping Fingers	20/05/19/95
7		COME WALK	🎵 PIONEER MUSIC VIDEO/STUDIO MUSIC 3000	BB & Quin Cyber And The Humping Fingers	29/05/19/95
8		BACK IN THE U.S. LIVE 2002	🎵 CAPITOL MUSIC VIDEO	Pink McCartney	13/09/19/94
9		LIVE IN FOLSOM FIELD, BOULDER, COLORADO	🎵 V&A VIDEO/STUDIO	Dave Matthews Band	13/02/04/95
10		HELL FREEZES OVER	🎵 LIVINGHEAD VIDEO/STUDIO MUSIC & VIDEO/STUDIO MUSIC	Engles	21/05/04/95
11		PLAYIN' AROUND THE WORLD	🎵 COLUMBIA MUSIC VIDEO/STUDIO MUSIC ENTERTAINMENT 800	Play	9/05/14/95
12		DISASTERPEACE	🎵 HARMONY MUSIC VIDEO/STUDIO MUSIC & VIDEO/STUDIO MUSIC	Dispeace	14/05/04/95
13		PULL OVER	🎵 COLUMBIA MUSIC VIDEO/STUDIO MUSIC ENTERTAINMENT 800	James Taylor	13/09/19/96
14		LIVE IN HAWAII	🎵 SAGE MUSIC ENTERTAINMENT/HAWAII MUSIC VIDEO/STUDIO	Janet Jackson	16/02/19/94
15		THE BEST OF 1990-2000	🎵 INTERSCOPE VIDEO/STUDIO MUSIC & VIDEO/STUDIO MUSIC	U2	12/05/19/95
16		THE DANCE	🎵 WARNER BROS. VIDEO/STUDIO MUSIC	Fleetwood Mac	13/05/04/97
17		ONE MORE CAR, ONE MORE RIDER	🎵 WARNER MUSIC VIDEO/STUDIO	Eric Clapton	19/05/19/97
18		WE RAN AUSTIN, TEXAS	🎵 PLYMOUTH RECORDS ENTERTAINMENT 800	Sheryl Crow/Barry Beckett/Isaacs	14/05/04/95
19		FEAST ON SCRAPS	🎵 WARNER MUSIC VIDEO/STUDIO	Atlanta Moonshots	22/06/04/95
20		THE BEST OF LYNDIA RANDEL	🎵 SPIN MUSIC VIDEO/STUDIO MUSIC & VIDEO/STUDIO MUSIC	Lyndia Rander	13/09/19/95
21		LOVERS LIVE	🎵 EPC MUSIC VIDEO/STUDIO MUSIC ENTERTAINMENT 800	Sade	14/05/19/98
22		ONE NIGHT ONLY	🎵 SAGE MUSIC ENTERTAINMENT/HAWAII MUSIC VIDEO/STUDIO	Ice Cube	19/06/19/94
23		WOW-GOSPEL 2003	🎵 SAGE MUSIC VIDEO/STUDIO MUSIC	Various Artists	13/05/19/95
24		SUPERNATURAL LIVE	🎵 A&M RECORDS MUSIC VIDEO/STUDIO	Santitas	13/05/04/97
25		LIVE AT THE EL MUGAMBO	🎵 THE MUSIC VIDEO/STUDIO MUSIC ENTERTAINMENT 800	Steve Taylor/Bagher	14/05/19/97
26		LIVE	🎵 EPC MUSIC VIDEO/STUDIO MUSIC ENTERTAINMENT 800	Korn	13/05/19/95
27		MORNING VIBE SESSIONS	🎵 EPC MUSIC VIDEO/STUDIO MUSIC ENTERTAINMENT 800	Incubus	14/05/04/95
28		LIVE FROM THE BACKSTAGE IN AUSTIN, TX	🎵 SONY MUSIC VIDEO/STUDIO	Widespread Panic	13/05/19/95
29		LIVE IN PARIS	🎵 EPC MUSIC VIDEO/STUDIO MUSIC ENTERTAINMENT 800	Alana Kralj	14/05/04/95
30		VIDEO GREATEST HITS HISTORY	🎵 EPC MUSIC VIDEO/STUDIO MUSIC ENTERTAINMENT 800	Michael Jackson	14/05/19/94
31		ONE NIGHT ONLY	🎵 SAGE MUSIC VIDEO/STUDIO MUSIC & VIDEO/STUDIO MUSIC	Elton John	13/05/19/95
32		THE UP IN SMOKE TOUR	🎵 SAGE MUSIC VIDEO/STUDIO MUSIC	Various Artists	19/05/04/97
33		LIVE IN LAS VEGAS	🎵 SONY MUSIC ENTERTAINMENT 4000	Phish	24/05/04/95
34		BULEVARD ANGEL LIVE AT THE GIG OF WROTH	🎵 SONY MUSIC VIDEO/STUDIO MUSIC	Jennifers	16/05/04/95
35		THE REBIRTH OF KIRK FRANKLIN	🎵 SONY MUSIC VIDEO/STUDIO	Kirk Franklin	19/05/19/95
36		LIVE SHIT GINGER & PURGE	🎵 EPC MUSIC ENTERTAINMENT 800	Metacritic	30/05/04/98
37		WE WILL ROCK YOU	🎵 PIONEER ENTERTAINMENT 7000	Queen	18/05/19/94
38		EDUC, COOL AND GOVERNMENT WORLD TOUR	🎵 SAGE MUSIC VIDEO/STUDIO	Marilyn Manson	12/05/19/94
39		PLATINUM COLLECTION	🎵 EPC MUSIC VIDEO/STUDIO MUSIC & VIDEO/STUDIO MUSIC	Shane Twinn	24/05/04/95
40		LIVE AT BRIDGEMAN	🎵 EPC MUSIC VIDEO/STUDIO MUSIC ENTERTAINMENT 800	Ozzy Osbourne	14/05/19/93

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MARCH 1 2003

## Billboard TOP DVD SALES™

Sales data compiled by Nielsen VideoScan

		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers		LAST WEEK	PRICE
		1  NUMBER 1	1 Week At Number 1			
1	NEW	<b>SWEET HOME ALABAMA</b> TOUCHSTONE HOME VIDEO/ALABAMA VISTA HOME ENTERTAINMENT 2002	Reese Witherspoon Josh Lucas	PG-13	25.95	
2	1	<b>THE BOURNE IDENTITY (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 2002	Matt Damon	PG-13	25.95	
3	NEW	<b>SIONS (WIDESCREEN)</b> TOUCHSTONE HOME VIDEO/ALABAMA VISTA HOME ENTERTAINMENT 2002	Mel Gibson Joan Platter	PG-13	25.95	
4	3	<b>101 DALMATIANS II: PATCH'S LONDON ADVENTURE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2001	Animated	G	25.95	
5	2	<b>THE BOURNE IDENTITY (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 2002	Matt Damon	PG-13	25.95	
6	4	<b>MASTER OF DISGUISE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 2002	Dana Carvey	PG	25.95	
7	5	<b>THE BANGER SISTERS</b> MGM 1999	Goldie Hawn Susan Sarandon	R	27.95	
8	NEW	<b>FORMULA 51</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 2002	Samuel L. Jackson Robert Carlyle	R	27.95	
9	7	<b>BARBERSHOP</b> MGM 1999	Ice Cube	PG-13	25.95	
10	8	<b>XXX (WIDESCREEN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 2002	Vin Diesel	PG-13	27.95	
11	40	<b>LEGALLY BLONDE</b> MGM 1999	Reese Witherspoon	PG-13	25.95	
12	NEW	<b>DRAGONBALL Z: SUPER ANDROID 13</b> FUNIMATION CO. INC.	Animated	NR	24.95	
13	10	<b>XXX (FULL SCREEN SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 2002	Vin Diesel	PG-13	27.95	
14	9	<b>TALES FROM THE DEEP</b> ROCKHOUSE ENTERTAINMENT/STUDIO CITY HOME ENTERTAINMENT 2002	SpongeBob SquarePants	NR	19.95	
15	NEW	<b>ROAD HOUSE</b> MGM 1999	Patrick Swayze Ben Gazzara	R	14.95	
16	14	<b>ICE AGE</b> MGM 1999	Animated	PG	25.95	
17	15	<b>LLO &amp; STITCH</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2002	Animated	PG	25.95	
18	NEW	<b>PRETTY WOMEN: 10TH ANNIVERSARY EDITION</b> TOUCHSTONE HOME VIDEO/ALABAMA VISTA HOME ENTERTAINMENT 2002	Richard Gere Julia Roberts	R	19.95	
19	NEW	<b>30 FEET UNDER: THE COMPLETE FIRST SEASON</b> MGM 1999	Peter Krause Rachel Griffiths	NR	99.95	
20	12	<b>BLUE CRUSH (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 2002	Kate Winslet Michelle Rodriguez	PG-13	25.95	
21	13	<b>UNDERCOVER BROTHER (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 2002	Edie Griffin Chris Kattan	PG-13	25.95	
22	11	<b>ABOUT A BOY (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 2002	Hugh Grant	PG-13	25.95	
23	NEW	<b>MARRIED WITH CHILDREN: THE MOST OUTRAGEOUS EPISODES VOLUME #1</b> UNIVERSAL STUDIOS HOME VIDEO 2002	Ed O'Neill Kathy Sledge	NR	19.95	
24	NEW	<b>SANFORD AND SON: THE SECOND SEASON</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 2002	Redd Foxx Demond Wilson	PG-13	14.95	
25	24	<b>DIRTY DANCING</b> MGM 1999	Patrick Swayze Jennifer Grey	PG-13	14.95	
26	NEW	<b>ULTIMATE X</b> TOUCHSTONE HOME VIDEO/ALABAMA VISTA HOME ENTERTAINMENT 2002	Tony Hawk	PG	25.95	
27	NEW	<b>GOOD TIMES: THE FIRST SEASON</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 2002	John Amos Esther Rolle	NR	25.95	
28	19	<b>MINORITY REPORT (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 2002	Tom Cruise	PG-13	25.95	
29	28	<b>THE BOONDOCK SAINTS</b> MGM 1999	Willam Dafoe	R	14.95	
30	22	<b>THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN)</b> NEW LINE HOME ENTERTAINMENT/VANITY FAIR HOME VIDEO 2002	Elijah Wood Ian McKellen	PG-13	25.95	
31	34	<b>WHEN HARRY MET SALLY</b> MGM 1999	Bill Crystal Mig Ryan	R	24.95	
32	20	<b>FEAR DOT COM</b> WARNER HOME VIDEO 2002	Stephen Dorff Stephen Rea	R	25.95	
33	18	<b>BLUE CRUSH (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 2002	Kate Winslet Michelle Rodriguez	PG-13	25.95	
34	NEW	<b>THELMA &amp; LOUISE</b> MGM 1999	Susan Sarandon Geena Davis	R	24.95	
35	26	<b>STUART LITTLE 2</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 2002	Genie Davis Michael J. Fox	PG-13	27.95	
36	27	<b>THE MATRIX</b> WARNER HOME VIDEO 2002	Keanu Reeves Laurence Fishburne	R	24.95	
37	23	<b>UNDERCOVER BROTHER (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 2002	Edie Griffin Chris Kattan	PG-13	25.95	
38	NEW	<b>THE PATRIOT</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 2002	Mel Gibson	R	19.95	
39	NEW	<b>AMELE</b> WARNER HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2002	Audrey Tautou	R	25.95	
40	16	<b>BEAUTY AND THE BEAST (SPECIAL EDITION)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2002	Animated	G	25.95	

MARCH 1 2003

## Billboard TOP VHS SALES™

Sales data compiled by Nielsen VideoScan

LAST WEEK	TITLE	LAST WEEK	WEEKS ON CHART	SALES	PRICE
	<b>NUMBER 1</b>		1 Week At Number 1		
1	<b>SWEET HOME ALABAMA</b> TOUCHSTONE HOME VIDEO/ALABAMA VISTA HOME ENTERTAINMENT 2002	Reese Witherspoon Josh Lucas	2002	PG-13	22.95
2	<b>101 DALMATIANS II: PATCH'S LONDON ADVENTURE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2001	Animated	2003	G	26.95
3	<b>SIONS</b> TOUCHSTONE HOME VIDEO/ALABAMA VISTA HOME ENTERTAINMENT 2002	Mel Gibson Joan Platter	2003	PG-13	22.95
4	<b>ULTIMATE X</b> TOUCHSTONE HOME VIDEO/ALABAMA VISTA HOME ENTERTAINMENT 2002	Tony Hawk	2002	PG	22.95
5	<b>LLO &amp; STITCH</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2002	Animated	2002	PG	24.95
6	<b>MAGICAL ADVENTURE</b> TOUCHSTONE HOME VIDEO/ALABAMA VISTA HOME ENTERTAINMENT 2002	The Wiggles	2003	NR	14.95
7	<b>BIKINI BOTTOM BASH</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2002	SpongeBob SquarePants	2003	NR	12.95
8	<b>STUART LITTLE 2</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 2002	Genie Davis Michael J. Fox	2002	PG-13	24.95
9	<b>BLUE'S BIG BAND</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2002	Blue's Clues	2003	NR	9.95
10	<b>ICE AGE</b> MGM 1999	Animated	2002	PG	24.95
11	<b>DORA'S MAP ADVENTURES</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2002	Dora The Explorer	2003	NR	12.95
12	<b>DEEP SEA SHILLS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2002	SpongeBob SquarePants	2003	NR	12.95
13	<b>DRAGONBALL Z: SUPER ANDROID 13 (EDITED)</b> FUNIMATION CO. INC.	Animated	2003	NR	14.95
14	<b>DRAGONBALL Z: SUPER ANDROID 13 (UNEDITED)</b> FUNIMATION CO. INC.	Animated	2003	NR	24.95
15	<b>SPIRIT: STALLION OF THE CIMARRON</b> WARNER HOME ENTERTAINMENT 2002	Animated	2003	R	24.95
16	<b>LIKE MIKE</b> Lil Bow Wow Wanya D'Real	2002	PG	19.98	
17	<b>MY BIG FAT GREEK WEDDING</b> WARNER HOME ENTERTAINMENT 2002	Min-Tarik John Corbett	2002	PG	22.95
18	<b>SPIDER-MAN</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 2002	Tobey Maguire Kirsten Dunst	2002	PG-13	24.95
19	<b>THE COUNTRY BEARS</b> WARNER HOME ENTERTAINMENT 2002	Haley Joel Oment	2002	G	22.95
20	<b>MONSTERS, INC.</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2002	Billy Crystal John Goodman	2001	G	24.99
21	<b>RUGRATS MYSTERIES</b> WARNER HOME ENTERTAINMENT 2002	Animated	2003	NR	12.95
22	<b>WINDTALKERS</b> MGM 1999	Nicole Kidman Adam Beach	2002	R	9.95
23	<b>AUSTIN POWERS IN GOLDMEMBER</b> WARNER HOME ENTERTAINMENT 2002	Michael Myers	2002	PG-13	22.95
24	<b>SCOOBY-DOO</b> WARNER HOME ENTERTAINMENT 2002	Fredrick Prince Jr. Sara Michelle Carter	2002	PG	24.95
25	<b>THE LAND BEFORE TIME: JOURNEY TO BIG WATER</b> WARNER HOME ENTERTAINMENT 2002	Animated	2002	NR	19.95

♦ RIAA gold cert for sales of 50,000 units or \$1 million in sales; suggested retail. ♦ RIAA platinum cert for sales of 100,000 units or \$2 million in sales; suggested retail. ♦ RIAA certification for a minimum of 250,000 units or a dollar volume of \$1 million at retail for electronically released programs, or at least 250,000 units or \$1 million in suggested retail for non-electronically released programs. ♦ RIAA platinum certification for a minimum of 500,000 units or a dollar volume of \$1 million in suggested retail for electronically released programs, or at least 500,000 units or \$1 million in suggested retail for non-electronically released programs. ♦ RIAA platinum certification for a minimum of 1,000,000 units or a dollar volume of \$2 million in suggested retail for electronically released programs, or at least 1,000,000 units or \$2 million in suggested retail for non-electronically released programs. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

MARCH 1 2003

## Billboard TOP DVD RENTALS™

LAST WEEK	TITLE	LAST WEEK	WEEKS ON CHART	SALES	PRICE
	<b>NUMBER 1</b>		1 Week At Number 1		
1	<b>SWEET HOME ALABAMA</b> TOUCHSTONE HOME VIDEO/ALABAMA VISTA HOME ENTERTAINMENT 2002	Reese Witherspoon Josh Lucas	PG-13		
2	<b>THE BOURNE IDENTITY</b> UNIVERSAL STUDIOS HOME VIDEO 2002	Matt Damon	PG-13		
3	<b>THE BANGER SISTERS</b> MGM 1999	Goldie Hawn Susan Sarandon	R		
4	<b>SIONS</b> TOUCHSTONE HOME VIDEO/ALABAMA VISTA HOME ENTERTAINMENT 2002	Mel Gibson Joan Platter	PG-13		
5	<b>ABOUT A BOY</b> UNIVERSAL STUDIOS HOME VIDEO 2002	Hugh Grant	PG		
6	<b>FORMULA 51</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 2002	Samuel L. Jackson Robert Carlyle	R		
7	<b>SERVING SALLY</b> WARNER HOME ENTERTAINMENT 2002	Matthew Perry Elizabeth Berkley	PG-13		
8	<b>MINORITY REPORT</b> UNIVERSAL STUDIOS HOME VIDEO 2002	Tom Cruise	PG-13		
9	<b>XXX</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 2002	Vin Diesel	PG-13		

MARCH 1 2003

## Billboard TOP VHS RENTALS™

LAST WEEK	TITLE	LAST WEEK	WEEKS ON CHART	SALES	PRICE
	<b>NUMBER 1</b>		1 Week At Number 1		
1	<b>SWEET HOME ALABAMA</b> TOUCHSTONE HOME VIDEO/ALABAMA VISTA HOME ENTERTAINMENT 2002	Reese Witherspoon Josh Lucas	PG-13		
2	<b>THE BOURNE IDENTITY</b> UNIVERSAL STUDIOS HOME VIDEO 2002	Matt Damon	PG-13		
3	<b>THE BANGER SISTERS</b> MGM 1999	Goldie Hawn Susan Sarandon	R		
4	<b>SIONS</b> TOUCHSTONE HOME VIDEO/ALABAMA VISTA HOME ENTERTAINMENT 2002	Mel Gibson Joan Platter	PG-13		
5	<b>THE MASTER OF DISGUISE</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 2002	Dana Carvey	PG		
6	<b>ABOUT A BOY</b> UNIVERSAL STUDIOS HOME VIDEO 2002	Hugh Grant	PG-13		
7	<b>SERVING SALLY</b> WARNER HOME ENTERTAINMENT 2002	Matthew Perry Elizabeth Berkley	PG-13		
8	<b>FORMULA 51</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 2002	Samuel L. Jackson Robert Carlyle	R		
9	<b>XXX</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 2002	Vin Diesel	PG-13		

♦ RIAA gold cert for sales of 100,000 units or \$1 million in sales; suggested retail. ♦ RIAA platinum cert for sales of 200,000 units or \$2 million in sales; suggested retail. ♦ RIAA certification for a minimum of 250,000 units or a dollar volume of \$1 million at retail for electronically released programs, or at least 250,000 units or \$1 million in suggested retail for non-electronically released programs. ♦ RIAA platinum certification for a minimum of 500,000 units or a dollar volume of \$1 million in suggested retail for electronically released programs, or at least 500,000 units or \$1 million in suggested retail for non-electronically released programs. ♦ RIAA platinum certification for a minimum of 1,000,000 units or a dollar volume of \$2 million in suggested retail for electronically released programs, or at least 1,000,000 units or \$2 million in suggested retail for non-electronically released programs. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.



## Guitar Center Trumpeting Surround Sound

### **Retailer Raising Awareness With Performance/Discussion Series**

BY CHRISTOPHER WALSH

In an effort to expose audio professionals and musicians alike to surround sound, Guitar Center, a musical instrument/pro audio dealer with more than 100 locations in the U.S., is staging the Surround Sound tour in 14 cities nationwide.

Each event is being held at a Guitär Center location and comprises a 25-minute live performance by world-famous flamenco guitarist Romero and percussionist David Silliman, followed by a demonstration of the artists' multichannel recordings. Recording engineer and surround specialist Rich Tozzoli, whose multichannel credits include work with Blue Oyster Cult, Average White Band, and David Bowie, then provides an explanation of the techniques used in the recordings. Both of Romero's current titles, *Un Segundo Una Vida* and *Live at Trinity Church*, were captured by Tozzoli for stereo and multichannel release (333 Entertainment).

"I feel education about multi-channel production is extremely important," Tozzoli says. "There is still a lot of confusion out there, not only in the public, but in the pro-





## Tiscali Offers Free, Secure Digital Music

BY JULIANA KORANTENG

LONDON—Pan-European Internet service provider (ISP) Tiscali has become the first in a series of companies to offer secure digital music for free, in a partnership with European online music company O2D.

The venture, which aims to encourage music fans to use paid-for digital-music services in favor of such illegal, free, peer-to-peer (P2P) operations as Kazaa and Morpheus, will use Microsoft's Windows Media 9 digital-rights-management technology. This is a six-month initiative that the partnership plans to continue until it proves to be popular.

Tiscali is offering the free music to 5 million ISP customers in five European countries: the U.K., Italy, the Netherlands, France, and Germany. The move sees the ISP bundle the Tiscali Music Club, its online-music store, with its separate Internet access service.

U.K.-based O2D, the venture co-founded by rock icon Peter Gabriel, provides the repertoire of more than 150,000 titles from labels including EMI Recorded Music, Universal Music Group, and Warner Music Group. Any potential lost revenue from the free downloads offered through the new partnership with Tiscali is covered under the terms of the labels' licensing deal with O2D.

"Our objective is to provide a great music service and introduce music fans to the legal services," says Mario Mariani, senior VP of access and media at Milan-based Tiscali.

As an ISP, Tiscali offers a narrowband Internet service for a sliding monthly charge depending on whether tier of service users subscribe to. Broadband users pay a one-off connection fee, plus a monthly fee that varies based on connection speed. Until the O2D partnership began Feb. 12, users had to register separately for the Tiscali Music Club service and pay for either "silver" membership, which allowed them 55 downloadable music files or 500 streamed tracks each month, or for "gold" membership, which offered 100 downloadable tracks or 1,000 streamed songs each month.

With the O2D deal, separate registration to the Tiscali Music Club is not required. With an ISP user name and password, narrowband users can download five tracks per month for

free through Tiscali Music Club. Broadband customers get an extra 100 free downloads or the opportunity to burn 10 tracks to CD at home. For any additional tracks, they then subscribe to the silver or gold membership services.

Potential participants have up to May 12 to subscribe via their local Tiscali Web portal. Should the venture prove popular, Tiscali and O2D hope to continue the bundling venture indefinitely and roll it out to Tiscali's other 10 European markets.

Mariani says, "As an ISP Tiscali is interested in acquiring new customers and maintaining existing ones. We want more customers to experience the legal music services. We need to create habits in our customers to use these services."

Tiscali and O2D deny that the move effectively amounts to a reprint of the controversial use by supermarkets of CDs as loss leaders to attract more customers to their stores. O2D managing director Charles Grimdale says, "If you are prepared to pay for a quality access service, you are going to get some music as part of that package."

This approach will improve a lot of the customer's experience."

Mariani compares the formula to the payment systems of cable-TV services that require a basic tier fee, followed by extra payment for additional premium programs. He also says that Tiscali is currently no longer advertising its broadband services on Kazaa, the illegal P2P service currently being sued by the Recording Industry Assn. of America in the U.S. for copyright infringement. Mariani argues that as illegal song swapping is one of several offers on Kazaa, including the exchange of other legitimate content, the ad campaign was designed to encourage Kazaa users to turn to Tiscali for quality digital music. He does not, however, discount advertising on Kazaa again.

Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry, says, "We welcome the introduction of legitimate online music services, including the Tiscali/O2D venture. We hope this also means that Tiscali has decided to stop supporting services like Kazaa, which only undermines deals like this in which the music is authorized and paid for."

## Oz Panel Highlights Indigenous Issues

Music Week Seminars Call For More Support From Radio And Record Labels

BY CHRISTIE ELEEZER

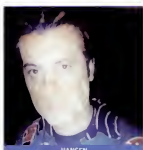
MELBOURNE, Australia—Claiming that indigenous Australian acts still face resistance in getting their music onto record labels and radio here, a group of indigenous executives have issued a challenge to the music business Down Under: Change your mindset, start employing indigenous people, and provide indigenous acts with more opening slots in live shows.

The execs made that call to the domestic industry during a series of Australian Music Week seminars (Feb. 4-7). Grant Hansen, CEO of Songlines, told attendees at the Melbourne Exhibition Centre, "There's racism in the music industry—we're kidding ourselves if we don't acknowledge it."

Songlines, which is funded from the state and commercial sectors, aims "to connect with industry and to provide employment and training opportunities to maximize Aboriginal peoples' and Torres Strait Islanders' development within the music industry." Hansen told delegates: "There's a lack of commitment from A&Rs to sign Aboriginal acts or even go out and see them play. Radio won't play our acts singing about land rights because it is [deemed] political but will play [white acts] Midnight Oil and Paul Kelly singing about land rights."

Also on the panel was session drummer Cam Gould, founder and managing director of the IndigNet Web site that acts aims include facilitating access to the Internet by indigenous community organizations and individuals and assisting community organizations in maintaining ownership of their cultural property. Gould suggests one problem is that the music industry shares main-

stream Australian society's limited perception of what indigenous music is. "Not every Aboriginal plays the didgeridoo," he says. "Our music is



HANSEN



diverse, from country to hip-hop to heavy metal."

The unique sound that indigenous acts have—a mix of traditional and modern—has proved attractive to the touring markets in Europe and the Asia-Pacific region. But during the past 50 years, few artists—including Yothu Yindi, Christine Anu, Jimmy Little, Nocturnal, Archie Roach, and Troy Cassar-Daley—have made the charts here. Such acts largely have to rely on the patronage of white managers and producers, who often feel obliged to "airbrush" out some indigenous elements from their music in order to make it more marketable to consumers.

Opportunities to reach out to a wider audience via radio are limited to shows on college-style radio stations around the country, as well as weekly national radio show Deadly Sounds, which is carried by almost 200 community radio stations across Australia and organizes an annual Deadly Sounds awards event for indigenous acts in Sydney.

And there is a sense that indigenous acts are isolated in physical terms. For example, indigenous music's sole record company and recording studio, CAMMAA, is situated in the heart of the continent, in Alice Springs, away from the main music centers.

Midnight Oil drummer Bob Hirst was also a panelist. He acknowledged the difficulties facing indigenous musicians; most live in "outback" communities that are thousands of miles from touring circuits, recording studios, and musical-skills workshops. "It's hard when you come from a poor community wracked with social disintegration, don't know the language, and don't have the contacts," he said. "Keeping up the momentum is against all odds." Hirst suggests that government funding bodies should be made more aware of the conditions confronting indigenous acts.

Hansen tells *Billboard* that the major challenge facing the indigenous music business is gaining a national profile for its acts. One step, he says, would be a proposed directory of indigenous artists and organizations. Long-term, Hansen plans to extend Songlines to be "like Motown, with a record label and studio, and hopefully [it will] get a major label involved. We need to create a new generation of record producers, technicians, and entrepreneurs."



# HOLLAND ROCKS NL

Everything you always wanted to know about music from Holland (that were afraid to ask)

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JAPAN				UNITED KINGDOM				GERMANY				FRANCE			
LAST WEEK		ARTIST	SONG	LAST WEEK		ARTIST	SONG	LAST WEEK		ARTIST	SONG	LAST WEEK		ARTIST	SONG
SINGLES				SINGLES				SINGLES				SINGLES			
	2	TSUKI NO SHIZUKU TATE YAMASHITA		1	ALL THE THINGS SHE SAID TATE YAMASHITA		2	2	ALL THE THINGS SHE SAID TATE YAMASHITA		1	1	LE FRUNKP BURNING BROWN / OFFICER		
	3	TOMACONAGARA NAGATA 21STH		2	CAN'T BREAK DOWN NAGATA 21STH		1	1	WE HAVE A DREAM NAGATA 21STH		2	2	ENTRE NOUS BURNING BROWN / OFFICER		
	1	ASHIKUNO TORIYAMA TORIYAMA 21STH		3	CRY ME A RIVER TORIYAMA 21STH		2	3	SCRY SEEMS TO BE THE HARDEST WORD BURNING BROWN / OFFICER		3	3	ALL THE THINGS SHE SAID TATE YAMASHITA		
	NEW	NOVOY NOVOY 21STH		4	STOLE NOVOY 21STH		3	4	LOVE YOURSELF NOVOY 21STH		4	4	CAN'T STOP LOVING YOU NOVOY 21STH		
	NEW	KOKUYU KOKUYU 21STH		NEW	DON'T WORRY KOKUYU 21STH		6	5	LOVE YOURSELF NOVOY 21STH		5	5	PAVUS LATINE NOVOY 21STH		
	5	CHLYTO NO HOSHI CHLYTO NO HOSHI 21STH		5	SONGIBRO SONGIBRO 21STH		3	6	BEAUTIFUL SONGIBRO 21STH		6	6	FEEL SONGIBRO 21STH		
	NEW	IT T'AMINE JE T'AMINE TAMINE 21STH		12	IF YOU'RE NOT THE ONE TAMINE 21STH		12	7	LEUCHTUM TAMINE 21STH		12	12	APRES UN D'ANNÉE AMOUR TAMINE 21STH		
	NEW	ZASSOU/ASHATO ZASSOU/ASHATO 21STH		NEW	REMINISCENCE WHERE THE STORY ENDS ZASSOU/ASHATO 21STH		NEW	8	ANYONE OF US (STUPID MISTAKE) ZASSOU/ASHATO 21STH		NEW	13	ETRE TANT L'HOMME COMME VOUS ZASSOU/ASHATO 21STH		
	4	UZU UZU 21STH		6	LOVE YOURSELF UZU 21STH		6	9	HYMNIC TANGO UZU 21STH		9	9	REGARDE MOI TÊTE MOL DETESTE MOI UZU 21STH		
	7	NANDERDANO-KOCHIKAME NANDERDANO-KOCHIKAME 21STH		8	STOP LYING THE LIE NANDERDANO-KOCHIKAME 21STH		8	10	30 BONNIE & CLYDE NANDERDANO-KOCHIKAME 21STH		10	10	ASJERU-THE KITCHEN SONG NANDERDANO-KOCHIKAME 21STH		
	NEW	HOY MOVER SINGLES HOY MOVER SINGLES 21STH		NEW	HOY MOVER SINGLES HOY MOVER SINGLES 21STH		NEW	11	HOY MOVER SINGLES HOY MOVER SINGLES 21STH		NEW	11	HOY MOVER SINGLES HOY MOVER SINGLES 21STH		
	NEW	WHITE OUT- MEMORY OF A COLOR WHITE OUT- MEMORY OF A COLOR 21STH		NEW	AUTOMATIC WHITE OUT- MEMORY OF A COLOR 21STH		NEW	12	BEAT OF LIFE WHITE OUT- MEMORY OF A COLOR 21STH		NEW	12	SOFTY SEEMS TO BE THE HARDEST WORD WHITE OUT- MEMORY OF A COLOR 21STH		
	18	TAISETSUNAMONO TAISETSUNAMONO 21STH		9	PARADISE TAISETSUNAMONO 21STH		9	13	TU ES FOUTH (TU M'AS PROMIS) TAISETSUNAMONO 21STH		13	13	THE CHERY SONG (TOUCH MY BUM) TAISETSUNAMONO 21STH		
	24	OKURUKOTOBA OKURUKOTOBA 21STH		NEW	CAN'T STOP OKURUKOTOBA 21STH		NEW	16	STOLE OKURUKOTOBA 21STH		NEW	20	GET OVER YOU/DOVE THIS MOUNTAIN OKURUKOTOBA 21STH		
	19	NADA SOUSOU NADA SOUSOU 21STH		NEW	THEISE MANONON NADA SOUSOU 21STH		NEW	17	FLASH NADA SOUSOU 21STH		NEW	21	L'AMOUR N'EST PAS DE LOI NADA SOUSOU 21STH		
	NEW	MAHATTAHIN- VICTOR MAHATTAHIN- VICTOR 21STH		NEW	A MODERN WAY OF LETTING GO MAHATTAHIN- VICTOR 21STH		NEW	21	RY ME LA RIVER MAHATTAHIN- VICTOR 21STH		NEW	23	LAST NIGHT MAHATTAHIN- VICTOR 21STH		
	NEW	TECHNO TOWNTOWN- WARRIOR MUSIC JAZZ TECHNO TOWNTOWN- WARRIOR MUSIC JAZZ 21STH		NEW	TECHNO TOWNTOWN- WARRIOR MUSIC JAZZ TECHNO TOWNTOWN- WARRIOR MUSIC JAZZ 21STH		NEW	21	TECHNO TOWNTOWN- WARRIOR MUSIC JAZZ TECHNO TOWNTOWN- WARRIOR MUSIC JAZZ 21STH		NEW	23	TECHNO TOWNTOWN- WARRIOR MUSIC JAZZ TECHNO TOWNTOWN- WARRIOR MUSIC JAZZ 21STH		
	NEW	EXILE EXILE 21STH		NEW	MASSIVE ATTACK EXILE 21STH		NEW	24	VARIOUS ARTISTS DEU EXILE 21STH		NEW	24	MASSIVE ATTACK EXILE 21STH		
	3	BOYS BOYS 21STH		2	AUSTIN TIMBERLAKE BOYS 21STH		3	3	VARIOUS ARTISTS DEU EXILE 21STH		2	2	MASSIVE ATTACK EXILE 21STH		
	7	KIMIMOTO AYAKO/KUJI KIMIMOTO AYAKO/KUJI 21STH		1	NELLY BOWLAND KIMIMOTO AYAKO/KUJI 21STH		1	4	MASSIVE ATTACK KIMIMOTO AYAKO/KUJI 21STH		3	3	COLLINS KIMIMOTO AYAKO/KUJI 21STH		
	5	CHEMISTRY CHEMISTRY 21STH		6	CHEMISTRY AGUILERA CHEMISTRY 21STH		6	4	T.A.T.A. CHEMISTRY 21STH		4	4	ROBBIE WILLIAMS CHEMISTRY 21STH		
	4	KEN HIRAI KEN HIRAI 21STH		5	AVRIL LAVIGNE KEN HIRAI 21STH		5	5	QUANO APS KEN HIRAI 21STH		5	5	PATRICK BRIEL KEN HIRAI 21STH		
	NEW	JANNE D'ARC JANNE D'ARC 21STH		3	USA STANSFIELD JANNE D'ARC 21STH		3	6	HERBERT GRONEMAYER JANNE D'ARC 21STH		6	6	STAR ARCADE JANNE D'ARC 21STH		
	1	GLAY GLAY 21STH		9	RED HOT CHILI PEPPERS GLAY 21STH		9	7	ALITHAY GLAY 21STH		7	7	INDOCHINE GLAY 21STH		
	9	VARIOUS ARTISTS VARIOUS ARTISTS 21STH		4	ALITHAY VARIOUS ARTISTS 21STH		4	8	ROBBIE WILLIAMS VARIOUS ARTISTS 21STH		8	8	ALITHAY VARIOUS ARTISTS 21STH		
	NEW	BUCK TICK BUCK TICK 21STH		22	DANIEL BEDINGFIELD BUCK TICK 21STH		22	9	SOUNDTRACK BUCK TICK 21STH		9	9	SHANNY HALLYDAY BUCK TICK 21STH		
	2	GLAY GLAY 21STH		NEW	NORAH JONES GLAY 21STH		NEW	10	CALEICO GLAY 21STH		10	10	JOHNNY GLAY 21STH		

**Music & Media**

**EUROCHART**

Europe charts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

WEEK	ARTIST & SINGLES/TITLES
1	ALL THE THINGS SHE SAID DAVID BOWIE
2	LOSE YOURSELF EMINEM
3	SORY SEEMS TO BE THE HARDEST WORD NU FLOW
4	NU FLOW NU FLOW
5	LOSE YOURSELF EMINEM
6	BEAUTIFUL PINK PANTHER
7	LOSE YOURSELF EMINEM
8	LOSE YOURSELF EMINEM
9	LOSE YOURSELF EMINEM
10	LOSE YOURSELF EMINEM
11	LOSE YOURSELF EMINEM
12	LOSE YOURSELF EMINEM
13	LOSE YOURSELF EMINEM
14	LOSE YOURSELF EMINEM
15	LOSE YOURSELF EMINEM
16	LOSE YOURSELF EMINEM
17	LOSE YOURSELF EMINEM
18	LOSE YOURSELF EMINEM
19	LOSE YOURSELF EMINEM
20	LOSE YOURSELF EMINEM

WEEK	ARTIST & SINGLES/TITLES
1	LOSE YOURSELF EMINEM
2	LOSE YOURSELF EMINEM
3	LOSE YOURSELF EMINEM
4	LOSE YOURSELF EMINEM
5	LOSE YOURSELF EMINEM
6	LOSE YOURSELF EMINEM
7	LOSE YOURSELF EMINEM
8	LOSE YOURSELF EMINEM
9	LOSE YOURSELF EMINEM
10	LOSE YOURSELF EMINEM
11	LOSE YOURSELF EMINEM
12	LOSE YOURSELF EMINEM
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WEEK	ARTIST & SINGLES/TITLES
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**COMMON CURRENCY**

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets

Reporters: owner: B. BMD, E. M.L. Independent, S. Day, U. Universal, W. Warner

ARTIST	USA	UK	JPN	GER	FRA	CAN	SPN	AUS	ITA	NTN
ALAN HALL (Last 12)			8	7	8					
NORAH JONES (Last 12)	3	10				5	1	4		
AVRIL LAVIGNE (Last 12)		6	5			3	2			
MASSIVE ATTACK (Last 12)		1	3	1	8		4	2	9	
SOUNDTRACK (Last 12)	5					7				
SOUNDTRACK (Last 12)							9	4	3	2
ROBBIE WILLIAMS (Last 12)							8	4		6

WEEK	ARTIST & SINGLES/TITLES
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**Global Music Pulse**

Edited by Nigel Williamson

**AIR LINES:** You can always expect the unexpected from Air, and the experimental French electronic act's latest release finds the duo improbably signing up with Europe's elite literary set. Noted Italian author Alessandro Baricco first contacted the group's J.B. Dunckel and Nic-



las Godin in summer 2002 and asked them to provide music for a live theater performance of his reading from his best-selling novel, *City*. The show premiered last November at Rome's Teatro Valle. "It was such an artistic success that everybody agreed we should try to make a record out of it," Godin says. The album, due for release on Virgin/Source in April, is called *City Reading: The Story of Western* and features more than one hour of original music mixed by Radiohead producer Nigel Godrich, over which Baricco recites his texts in Italian. It follows the band's last album, *10,000 Hz. Legend*, released in late 2001, and precedes a new studio album, which should be ready for release later in 2003. **NIGEL WILLIAMSON**

**SOWETO SONSHINE:** The South African record market is so heavily dominated by *kweliso* and gospel that it's not easy to steer a musical course that falls outside of either. Yet in recent years, the duo Blik Soneshine—led by Soweto-born Neo Muganya—has done just that. Now Muganya releases a solo album, *The Listening Room* (Mudra No. 28) through BMG Africa imprint Colonial, that combines roots, jazz, pop, folk, traditional, and trip-hop music, as well as a plethora of experimental sounds that Muganya has created in his Cape Town home studio. The album's profile has been aided by the use of one track, "My World," as the theme tune to the SABC reality-TV series *Uz'You Need Love*. But Muganya is not chasing a hit single and insists he is merely happy to have created an album that is true to his musical vision. He says, "In the end, the thread that ties it all together is free expression." **DIANE COETZER**

**DANISH ALTERNATIVE:** Niels Skousen, who had made no contact in 20

years until 2002, walked off with three of the 10 Steppenwolf Awards Jan. 31 at Copenhagen venue Vega. The prize was established one year ago by 15 leading Danish music critics—collectively known as FDM—as an alternative to the Danish Music Awards, which they have condemned as "commercial and self-serving." The new awards, which organizers hope will become an annual event, are open to domestic acts that show originality and musical credibility. Umbrella label organization L.O. provided funding for this year's event. In addition, L.O. presented a check for 50,000 kroner (\$6,600) to Mikael Simpson, whose recordings are distributed by Playground. He nabbed the Year's Hopeful Award, which guarantees him a slot at the Roskilde festival in June. BMG urban act Mink de Kojin took two prizes, and the *Raveonettes'* frontman, Sean Wagner, won *Musico* of the year. **CHARLES FERRIO**

**FAR FROM EMPTINESS:** When south London melodic rock craftsmen The Vessels played at Nashville's third annual Americana Music Festival last autumn, local patrons tasted both acoustic roots and Beatles ingredients in the group's fresh musical blend. Its eponymous album for Gravity/BMG in the U.K. needed only wider exposure to bring it a degree of commercial appreciation, and new single "Hang On to Your Love" has delivered that by cracking the airplay combination. AC network BBC Radio 2 has A-listed the breezy, melodic track, released Feb. 17, and national commercial rock outlet Virgin Radio is also spreading the word. The Vessels formed in Kingston-upon-Thames, west London, around the songs of chief writer/frontman Paul Cook. "We'd rather be in the Americans' category than labeled 'an indie band,'" he says. "We've got a light sound, but it's not just plain pop." **PAUL SEXTON**

**TYCHO TYROS:** Irish trio The Tycho Brahe (pronounced "Ty-ko Bray") has been winning over critics with its eclectic blend of ambient electronics and traditional songwriting values. Debut set *This Is the Tycho Brahe* was released last year on the band's own Konstantin Records label (distributed by Ritz Music Group) and has since received steady support from Irish radio and TV shows. Named after an ancient astronomer, the album comprises vocalist Carl Keogh and backing musicians Donal O'Mahony and Diarmuid MacDiamada. Influences range from Burt Bacharach to Brian Eno via Fleetwood Mac, and live shows are multimedia events, with specially commissioned visuals from Irish DJ Donal Dineen. **NICK KELLY**



# Sony Russia Looks Local For Future Stars

BY ALEKSEY KRIZIN  
and YADIM YURCHENOV

MOSCOW—Sony Music Entertainment Russia's focus on domestic repertoire has paid off in the past 18 months, not least because of the performance of a "local" artist who hails from a state rarely seen as an outpost of the Russian empire: Texas.

"In the current market situation, where the local repertoire is definitely the top priority for us," says Sony Russia managing director Andrei Sumin, who identifies Texas-born, Moscow-residing teenage vocalist Ariana as the company's brightest hope for an international breakthrough.

"We had very impressive results in autumn 2002 with Ariana," Sumin notes. During that period, while racking up substantial sales in Russia and collecting domestic music awards, the 17-year-old singer was a nominee in the best Russian artist category at the MTV Europe Music Awards (EMAs), held Nov. 14 in Barcelona.

Sumin says Ariana's debut album, *I'll Do It All Again*, has shipped 250,000 units in Russia since its October 2002 release. It features a number of English-language versions of the title track (a huge radio-only single in March 2002) and her 2001 Russian hit, "Under the Spanish Sky."

## SONGS FROM THE SHOWS

"Everyone is really looking forward to Ariana's new single, 'Ya Tebya Nigde ne Za Budu' [I Won't Ever Forget You]," Sumin says. "We let some key radio people preview it, and the reaction was fantastic." The track is currently being serviced to radio.

The song—which features in *Juno and Alex*, a successful Soviet musical from the early '80s—is a duet with Alexander Marshal of rock band Gorly Park. An English-language version will be recorded later this year, when a decision will be made on whether to release the single to retail. Ariana comments: "I search through this culture for the very best elements of Russian music, and I think I might have found it in Russia's classic musicals."

Another musical of more recent vintage, the international hit *Notre Dame de Paris*, provided Sony Russia with its biggest single of 2002, a Russian-language version of the show's key song, "Belle," featuring members of the Moscow-based vocal group *Delovye*. 100,000 singles in the first five months after its May 2002 release—and it still keeps selling," according to Sumin.

Ariana was born to a Russian family in Texas and raised there; the family returned to Moscow three years ago. "I've been growing up here," Gregory Gribnail, is her father. He says, "Just as she's presenting American music to Russian audiences in a way [that is] adapted to Russian tastes, it may work just as well the other way around. We are getting so much interest and support from Sony Music International, especially after meeting a lot of people at the EMAs."

International plans for Ariana are

still in development, but she says, "When I make my international debut, I want to prove myself as a distinct performer so that I'm not confused with other teen artists. I want to show the essence of Russia in my work."

"Our biggest challenge right now is to pick the right songs and producers to match her voice talent, which is simply fantastic," Sumin adds. "She's got all the makings of a diva, and is firmly established here, so interna-



SUMIN (LEFT) AND ARIANA

tional A&P help is essential in taking her success to another level."

## THINKING LOCAL

The International Federation of the Phonographic Industry estimates that Russian-language repertoire accounts for around 75% of all music product sold in Russia. Sumin says, "If we want to truly be a major, we need to focus on finding and developing local talent."

Accordingly, when Sony launched here in December 1999, it primarily signed acts with career-development potential. Its first signing, rock group B-2, has shipped more than 400,000 copies of its 2000 eponymous debut album and another 300,000 of *Music Kiss Me* (2001). Another domestic

rock act, Splean, has shipped more than 200,000 units of *25th Frame* (2001). The label has also shipped more than 100,000 copies of Ukrainian fan-female pop trio Via Gra's 2001 debut album, *Attempt 85*. Sumin says, adding, "They got good response from other Eastern European territories, like Poland and Slovakia."

Of Sony's international repertoire, Sumin and the label's leader to date are Shalika and Barmalume MCs, both of whom have shipped more than 100,000 copies of their latest albums, mainly in lower-priced, locally packaged "cyrillic" versions. Sade and Jennifer Lopez follow the French *Notre Dame de Paris* cast recording as big sellers on full-price CDs.

Sumin says he is encouraged by recent developments in the local market. "During 2002, visible changes started to happen to the retail system here, with international hypermarket chains opening like France's Auchan, and—from the U.S.—Metro and Wal-Mart, plus the expansion of [major local player] Svyaz's music retail outlets. Auchan currently has three stores, as does Metro and Carrefour, while Wal-Mart has one, all on Moscow's outskirts. "These stores," Sumin says, "with no pirate product on the racks, are accounting for a more and more substantial share of sales."

"Russia is a very special market," Sumin concludes. "Most of the population have been accustomed to hearing music in their native language for most of their life. Only the newer generation has a different mentality. So the situation in which we have to conduct our business is very hard—but we remain optimistic."

# Malaysia Steps Up Piracy Fight

BY STEVEN PATRICK  
KUALA LUMPUR, Malaysia.—In response to music piracy's increasing links to syndicated crime networks here, enforcement officers from Malaysia's Domestic Trade and Consumer Affairs Ministry are to be armed when taking part in anti-piracy raids.

Domestic Trade and Consumer Affairs Minister Muhyiddin Yassin has confirmed that some 400 enforcement officers from the ministry have undergone training with the police on firearms handling.

Yassin says that from now on, the ministry will join forces with police and customs officers when conducting raids. Recent intelligence reports have warned of the ever-strengthening ties between pirates and organized crime in Malaysia. The minister also confirmed that record companies and distributors will now be required to buy biographic identification stickers and affix them to their products.

The ministry's deputy secretary general, Syed Mustadhin, tells *Billboard* the holograms will contain the serial numbers of the appropriate official

Malaysian product. Individuals convicted of dealing in non-stickered product will be liable to a maximum fine of 100,000 ringgit (\$26,322) or a three-year jail term or both; organizations face a maximum fine of 250,000 ringgit (\$65,896).

Companies have six months from Jan. 15 to comply with the ruling; the ministry will administer the sticker scheme. Although Mustadhin claims stickering is not "a tedious process" and must be done by the companies, "agreed upon to the plan, others have questioned its practicality." "Each record company here has about 10,000 titles, and we'll have to put a sticker on all of them," one industry source comments, adding that he had not seen the stickers at press time. "I don't see how it's going to work logistically. It's very labor-intensive—plus, the stickers will cost us 10 [0.026 cents] each."

But at local labels both the Recording Industry Association of Malaysia, chairman Chai Yee Chai, and the efforts of the government to fight piracy with the sticker ID scheme, adding: "We will just have to see how effective it is six months down the road."

# NEWSLINE...



TOMITSUKA

Some of the most popular acts in Japan are lending their support to a high-profile anti-piracy campaign by the country's music industry. Japan's Utada Hikaru, BoA, and Ayumi Hamasaki, as well as Aerosmith, the Rolling Stones, and Eminem, are among 122 acts whose names appeared in newspaper ads that ran for the first time Feb. 18 as part of the industry's ongoing Respect Our Music campaign. The campaign, which includes TV spots, was launched last September by labels both the Recording Industry Association of Japan (RIAJ) and the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC). The ads ask the public to help stop illegal copying/downloading that "harvests the bounds of personal use." RIAJ chairman Isamu Tomitsuka says, "If many music fans are willing to listen to the messages from the artists and are willing to accept their love of music with a warm heart, I believe that the future of music can be a brighter one."

STEVE MCCLURE

Universal Music International (UMI) is stepping up its interests in the burgeoning mobile-music sector by becoming the sole owner of Vivendi (VNU) Net for Mobile, the Paris-based former joint venture that will now be known as Universal Mobile. The move sees UMI acquire the 50% of VNU Net that it did not previously own from sister company VU Net, London-based UMI and Paris-based VNU Net are both subsidiaries of media and entertainment group Vivendi (VNU) Ltd. The newly named Universal Mobile develops and distributes such personalized wireless entertainment as ring tones, voice-mail messaging using UMI artists, and multimedia messaging. Universal Mobile president/CEO Cedric Ponsot says the company will use UMI's catalog, as well as material from other VU divisions, to develop content aimed at the 350 million mobile-phone subscribers in Europe.

RIJANA KORANTENG

German media conglomerate Bertelsmann is in talks to sell its Sonopress operation, the world's second-largest producer of CDs and DVDs, to Canada's Cinar. It is understood that Bertelsmann plans to take a stake in Cinar, which is a publicly listed company in a related move. Sonopress' main facility in Gütersloh, Germany, employs 1,200 people. The company also has seven production plants in North and South America, five in Europe, four in Asia, and one in Africa.

WOLFGANG SPAHR

Debt-laden U.K. music company Bossey & Hawkes has struck an agreement to sell its instrument-manufacturing division for £53.2 million (\$83 million) in cash to the Music Group, a new firm formed by Band Management. The move follows a drawn-out disposal process by London-based Bossey & Hawkes that dates back to October 2001 (*Billboard Bulletin*, Oct. 10, 2001). A special general meeting will be held Feb. 27 to seek shareholders' approval. In 2001, the brass and woodwind instrument manufacturing division reported a revenue of £71 million (\$113 million) and an underlying profit of £6.5 million (\$10.3 million). But a recent review suggests the division, which has £50 million in net liabilities of £10 million (\$16 million). The rest of Bossey & Hawkes, including its music-publishing division, is still on the block. Founded in 1930, Bossey & Hawkes' publishing catalog includes the works of such composers as Bartók, Prokofiev, Rachmaninoff, and Stravinsky, plus more recent names like H.M. Górecki and Steve Reich. The company's board expects an offer for the remaining divisions before Dec. 31; its banking facilities expire on that date.

LARS BRANDLE

Universal Music (Hong Kong) has signed a deal with local mobile-phone operator CSL to provide Hong Kong's first mobile-phone subscription service that allows users to replace the "connecting" tones on their mobiles with music segments or recorded greetings from top stars. The CSL Ringmaster service enables subscribers to choose many of the songs by selected local artists and international acts for their mobiles. Callers to subscribed mobiles will hear a specific segment rather than the usual connecting tone. Subscribing to the service will cost between \$178 Hong Kong (\$22.84) for 800 minutes' air time and \$238 Hong Kong (\$30.53) for 1,500 minutes. According to Universal Music South-east Asia president Harry Hui, in the future, the company will position itself to work with "mobile operators, content providers, and handset manufacturers to develop tailor-made products and services for their business."

CLARENCE TSUI

Massimo Giuliano has been promoted to chairman of Warner Music Italy. He had been president since March 2002. With the promotion, Giuliano assumes the Italian responsibilities formerly handled by London-based Warner Music Europe executive VP Gerco Caccia, namely the WEA Italy and CGO East West labels. Warner Bros. Records Italy, and publisher WarnerChappell Music Italy. Giuliano reports to Caccia; WarnerChappell Italy managing director Roberto Razzini now reports to Giuliano and WarnerChappell Music chairman/CEO Les Bider.

MARK WORDEN



# Appeal For Piracy Legislation Opens Germany's Echo Record Awards

BY WOLFGANG SPÄHR

BERLIN—Outside, hundreds of thousands of people are demonstrating in favor of peace, and in here we are demonstrating in favor of the fascination of music.

With these words, Gerd Gebhardt, chairman of German label organizations Deutsche Phono Akademie and BPW, welcomed more than 4,000 attendees to the domestic record industry's 12th annual Echo German Record Awards ceremony, held Feb. 15 at Berlin's International Congress Center. Outside, on the streets of the German capital, an estimated half-million people were marching against the imminent possibility of war against Iraq on a day of global anti-war protest.

In his speech, Gebhardt appealed to German politicians to pass legislation that he said was needed to protect music. "Illicit downloading from the Internet [and] CD burners, with which millions of people are copying

music without paying a cent—all this has cost thousands of jobs in the music industry in the past few years," he said. "It has to come to a stop once and for all."

Figures for 2002 are not yet available, but they are expected to show a double-digit decline in the German record market. Gebhardt insisted it

is now up to the political parties to finally act by ratifying the European Union Copyright Directive and to take further measures, such as establishing a music-export office, implementing radio quotas for domestic repertoire and new artists, and reducing the rate of value-added tax (sales tax) on records.

Broadcast live by RTL-TV, the Echoes attracted viewer ratings of up to 8.18 million, with an average of 6.34 million. The three-hour show, presented by TV personalities Frauke Ludowig and Oliver Geissen, featured a string of performances by German and international artists. British singer Robbie Williams (EMI), who was awarded the Echo for best international vocalist, received standing ovations after performing two songs, and U.S. band Red Hot Chili Peppers (Warner Bros.) also performed live: the latter act received the Echo for best international group.

EMI Germany singer-songwriter Herbert Grönemeyer also received standing ovations after winning two Echoes, one as best national/pop artist and the other for best national rock single for "Mensch" (Person). A longtime favorite here, Grönemeyer stormed back to the top of the charts last year with his comeback after a several-year break following the death of his wife. His album *Mensch* reached up domestic shipments of more than 3 million units, earning EMI the Echo for best marketing of the year.

Further domestic awards went to JKP/EastWest punk veterans Die Toten Hosen, who collected the Echo for best national rock/pop group, and Warner's Nena, who was named best female singer for "Nur noch einatz" (Just one more night).

Key international awards went to Shakira (Epic) for best international artist, Avril Lavigne (Arista) for best international newcomer, Las Ketchup (Columbia) for best international pop single ("The Ketchup Song [Asereje]"), Norah Jones (EMI) for best jazz act, and Eminem (Intonation/Universal) for best international hip-hop/R&B act. The awards are organized by the Deutsche Phono Akademie; winners are determined by domestic chart positions or by the votes of an industry panel.

# Canadian Majors Increase Special Marketing Activity

BY LARRY BLALANC

TORONTO—Seeking additional catalog revenue in a declining music market, major labels here are increasingly seeking to expand the reach of their products through different channels.

Universal Music Canada and Sony Music Canada—the two longtime leaders in strategic marketing in this country—are spearheading the industry's attempts to move in new directions. Those include seeking out nontraditional accounts to sell not only back catalog but front-line releases and working with corporate sponsors on back-catalog promotions.

"People are starting to listen to music again, because it's so readily available," Universal Music Canada director of special markets Heidi Knobovitch says. "Our [premium] business is growing, and there's also been a huge growth in [setting up] private labels for clients like the Liquor Control Board of Ontario [LCBO]. People want to take home the music they listen to in stores. At the same time, we are trying to sell our artists in retail places where they haven't been."

Sony Music Canada VP of partnership marketing Terence Garnett says, "We're looking for additional reach for our artists. We have products that can touch any demographic, and we can create products specific to a demographic."

"The LCBO catalog packages reach an audience that doesn't usually go into music retail," Warner Music Canada director of strategic projects Paul St.-Germain says. "It's been a great way to target a demographic that otherwise is pretty difficult to find."

Canadian-based majors have traditionally balked at selling new releases to nontraditional outlets on a large scale because of competition with the music industry's traditional buyers. But both Universal and Sony began selling selected new titles in November 2002 to Shoppers Drug Mart, which has 789 stores nationally.

"The sell-through was great, and we have since put in more titles there," says Knobovitch, who broke ground selling back catalog to Shoppers in the mid-'90s when she was sales manager at Sony Music Special Products. "Currently, Shoppers is racking new sales figures by Diana Krall, Andrea Bocelli, and U2."

"In order to do the best job for our artists," she explains, "we have to go to places where these demographics shop. We can't just rely on our regular retailers. I'd like to believe we are growing the market because ultimately, we're getting more people to buy music that weren't buying music before."

An angered Tim Baker, buyer for

Surprise Records—which has 30 stores in Ontario—retorts, "That's absolute crap. We are there all year for the record companies, supporting their work projects. If they want us to continue doing so, don't put our best-sell records in front of stores and gas stations. If they want to do that with mid-priced catalog, fine, but don't take our No. 1 seller, Shania Twain."

Lane Orr, VP of purchasing at the A&B Sound chain—which has 22 stores in Western Canada—adds, "Labels can sell to Shoppers, but [they should not then] come here expecting me to buy 10,000 or 20,000 units of something."

BMG Music Canada director of TV marketing Dan Andrews acknowledges that there are ample opportunities for music sales at nontraditional accounts

but cautions, "You are dancing on fire when you go into nontraditional; you can upset your traditional retail base. Also, those nontraditional retailers can use your product as a loss leader and devalue it in the marketplace."

Garnett downplays the role of nontraditional retail in labels' overall business at this point. She says, "We're looking at various outlets, but our core business is still traditional retail, especially with catalog."

St.-Germain indicates that the labels' "premium" business is robust, because "premiums offer advertisers an association with a big act without having to pay millions of dollars for it."

Knobovitch says the focus for premium packages has moved from being hit-oriented toward more lifestyle-oriented packages. "It's not just having the hits anymore," she says. "It's concept or feel-driven. We do a lot of jazz-style packages. It seems whenever clients are trying to reach a more upscale or older demographic, they seem to go to jazz. Granted, if they are trying to reach 18- to 24-year-olds, they want hip-hop."

Garnett says clients usually rely on labels to provide a concept and packaging for such packages. "What they need to do is work in the best interests of both companies," she says. "This is a partnership, and we want to make sure it's not a one-off-by-product. We have a lot of repeat customers with third-party [licensing]."

Andrews adds, "We try to find the best match between their brand, their target, and the artists we have that we think might be a fit with that product." Despite the increased special-product business, Knobovitch argues that Canadian labels are still not doing enough to promote such activity. "It's still a secondary business by many companies," she says. "I'm not sure why that is."

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## Omni Is For All The People, All The Time

### Music Publisher Aims to Strike The Right Chord For Clients' Audience

BY JIM BESSMAN

If music itself isn't the message at Omnimusic, it functions as a medium for the Port Washington, N.Y., music-publishing house's specialty.

"Omni provides music that immediately establishes a time, a place, a mood—and that's really what our clients are looking for," Omnimusic president/senior music producer Doug Wood says. He characterizes his "music-centric" company, whose executive offices surround its recording studio facility, as "kind of a cross between music publisher and record company."

Omnimusic's clientele includes music users involved in broadcast media, cable and satellite TV, Web sites, corporate communications, and "millions of other places where people need the specialized kinds of music we provide," Wood says. "They have some sort of message that they want to deliver, and we wrap it around music to make the message clearer by giving the audience to what the producer is trying to say."

Wood likens his activities to those of a film producer who uses music to help propel the message, (using) the same technique on a different scale." Omnimusic, he explains, finds talent, develops it, and creates CDs from original music, compilations covering everything from classical music to rock-'n-roll "and lots of other genres specific to our clients, like high-tech music, sports music, and other genres where the music is defined more by its application."

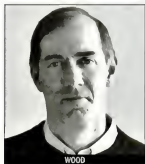
#### CHOOSING THE MOOD

Wood notes the company's extensive production-music-library holdings in jazz and lush, middle-of-the-road string arrangements, which work well with banks or real-estate firms seeking "something pleasant

[that is] quite classified as 'elevator music.'" The objective, he says, is "not to try to calm people down but get them to listen and say, 'Oh, that sounds like a police drama, or sports show, or Internet commercial.'"

Omnimusic is thereby "tapping into the public consciousness that every human being in the Western world has been conditioned to throughout their lives to hear music in a certain way," Wood continues. "It's like when you hear trumpets and you go back to 'The king is coming!' So we use that now for sports dynasties, tapping into that consciousness everybody has, which is what good producers understand about how to reach audiences through music."

Now boasting 75 composers, Omnimusic had only one composer—Wood—when he and his wife, Patti, founded it in 1976. "At the core, I'm a composer of music," he says. "I put up with the other stuff because I have to [in order to] sit in my control room."



WOOD

Wood studied composition at the Manhattan School of Music and has written piano concertos as well as flute music, as Patti Wood is a flutist. "Like many composers, I was fascinated with the synergy between film and music," he continues. "Even if it's a silly film, when it's the right piece of music and the right visual, it's like a hydrofoil coming out of the water or an airplane taking off. It just clicks, and everybody knows it."

Luckily for Wood, his father-in-law was a film producer and afforded him the opportunity to learn about film, he says. "I became a film editor for a while and gained a good understanding of how to create music that would help editors and producers get their point across."

OMNIMUSIC  
Production Music Library

Omnimusic, which originated in the Woods' living room, was "in the right place at the right time," Wood notes. "Just when the video business was getting started and a lot of small companies were popping up across the country looking for good music, we were right there."

The company grew rapidly in the 1980s, and in 1985 it became the first to issue production music on CDs. Wood says, adding that it now distributes its CD compilations globally through its sub-publishers and distributors.

"We issue synchronization and mechanical licenses like a traditional music publisher, except that we offer sync licenses for a set fee," Wood explains. "So you don't need

to negotiate if you're using a piece in only two scenes."

Synch fees for a theatrical film, then, are flat \$750. "We say, 'Here's our library, here's what it costs,'" Wood says. "Those who think it's cheap—great, and if it's expensive—sorry. But it's important for our clients to have a predictable fee that they know going in."

#### CUSTOM SERVICE

Omnimusic has "quite a wide variety of distribution," Wood notes, citing occasional usage of dramatic music by *Saturday Night Live* for drama spoofs and a recent placement in Michael Moore's lauded *Bowling for Columbine* documentary, as Moore utilized video from Omnimusic client Lockheed.

"We have clients who come back year after year for over 20 years," Wood says. "We never know when or where our music is going to be used."

As "there's a lot of good music out there," Wood cites customer service in distinguishing Omnimusic—which, he says, has more than 4,000 clients—from the competition. "Anyone can call me directly about a piece of music, and we do a lot of custom mixes. So we're not just a sales or licensing organization."

With the explosion of needs for music on the Internet, as more and more companies move to more sophisticated Web sites, that aspect of Omnimusic's business is increasing, Wood says. "They need music to immediately set the apart and create an image, and that's what our music is really good at doing."

Meanwhile, Wood is seeking reelection to the ASCAP board of directors, where he continues to crusade for improved identification of music uses. "For many years, I received no performance royalties on compositions that I heard played on TV and radio, and I finally discovered that there was no mechanism to identify us that go on TV without a cue sheet," Wood says. "So I became a performing-rights activist."

Wood sees the immediate utilization of passive detection technologies to allow instant detection and identification of every broadcast performance of every song or composition anywhere in the world.

Wood also opposes the "coercion of all or part of the writer's share of performing royalties out of composers and songwriters" by non-writers: "If you didn't have anything to do with the creation of the music, you shouldn't get the writer's share of royalties."

## Arabs & Music

by Jim Bessman

**FROM IRAQ WITH LOVE:** With war looming ever larger, renowned Iraqi singer **Kasem Al-Sahir** has embarked on a musical friendship tour of the U.S., involving concerts in five cities from Feb. 28 through March 8. A high point of the performances is bound to be a new song, "The War Is Over," which Al-Sahir has just recorded with **Sarah Brightman**; it will be included on both artists' forthcoming albums.



AL-SAHIR

Al-Sahir, who began composing at 12, has long been considered among the top Middle Eastern composers, vocalists, and performers. His blend of Arabic classical music with international pop—marked typically by the unique Iraqi wood percussion *hashab*—was recently rewarded when his love song "Awa Ma Laika" (We and Laika) was voted sixth-most-popular song in a worldwide BBC listeners' poll.

Most of Al-Sahir's songs are poetic love songs, but he has broached political themes: "Ladghat al Haya" (The Snake Bite), a defiant song written after losing many friends during the Iran-Iraq war, was banned by Iraqi censors. Busy since the Gulf War at benefits for child victims of war and oppression, Al-Sahir now seeks to transcend politics by presenting a positive picture of Iraq to U.S. audiences.

"At a time like this, it's important that an artist use music to unite people," Al-Sahir says. "I need to be in America now, because nothing should stop the music or stop the people from continuing their lives."

Al-Sahir will be accompanied by 15 of the top Middle Eastern musicians living in the U.S., including **Bassem Sabab**, who is a master of the *rayag* flute and a member of Palestinian oud/violin virtuoso **Simon Shabane's** groundbreaking ensemble, **Qantara**. London Brooklyn, N.Y., resident **Shahen**, meanwhile, is preparing to tour his other group, the classical **Arab Near Eastern Music Ensemble**, in a program of songs by Egyptian

music pillars **Mohamed Abdel Wahab** and **Umm Kulthum**.

Shahen, who paid tribute to the legendary Abdel Wahab on his 1990 *The Music of Mohamed Abdel Wahab* album, notes that Abdel Wahab's music progressed from "very traditionalist" singing and performing in the classical Arabic style—influenced heavily by *tajwid* Koranic chanting and the traditional Arabic maqam music mode—to the more contemporary composing genius of his later film-associated music.

Vocalist **Kulthum** emerged from a similar traditional music background, infusing it with postwar classical Arabic poetry form in monumental, improvisational live performances where single songs could last up to an hour.

So influential were these deceased Arabic music giants that their music remains dominant in the Arab world, says Shahen, who aims to record performances on his upcoming World Music Institute-organized tour for a future album release. Like Al-Sahir, he feels his concerts can play a pivotal role in promoting cultural understanding in a time of world crisis.

**BROADWAY DANNY FIELDS:** Renaissance man **Danny Fields**, who managed the **Ramones** from 1975 through 1980, will begin work on *Ramones*, a fictional musical based entirely on Ramones songs, as soon as he finishes *I Wanna Be Your Boyfriend*, a book about the late **Joey Ramone** slated for publication next year by Crown that is named after the band's classic ballad.

"I'm imagining a *Bikini Beach*... that, but we'll see," proclaims Fields, who previously authored a bio of his friend **Linda McCartney** but is also famed for his associations with legions of '60s and '70s rock luminaries during stints as publicist for **Elektra** and editor of *Sixteen*. He has wanted to stage a Ramones musical for years, he says, and he believes that the project, a collaboration with his associate **Mara Hennessey**, is propositionally timed.

Pointing to each of the posthumous activity surrounding the new Ramones tribute album *We're a Happy Family*, Fields observes, "We know the songs are viable as rock covers, but I'm convinced they're also potentially pop hits." He adds that the surviving Ramones share the heirs of the late **Joey and Dee Dee Ramone**—who control the copyrights—are solidly behind his effort and notes that he may launch the project in London, where the band's international debut made history in 1976.

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**FLORIDA IN FEBRUARY:** Back in the New York office of *Billboard* and *Airplay Monitor*, what little in the way of a tan we may have acquired has been replaced by frostbite, but there are some good memories of our Miami trip for the 2003 *Billboard/Airplay Monitor* Radio Seminar and Awards. Here are some leftover thoughts not covered in last issue's cover package (*Billboard*, Feb. 22):

\* Mutual respect between labels and stations was the order of the day throughout the nearly dozen panels. Time and again, stations rallied at labels that abandon their promotion efforts on a track just as that track is taking hold with a station's audience. Label reps such as DreamWorks' **Marc Ratner** countered that a label's sales team gets pressured by retailers that see a track slipping in the charts and threaten to pull the stock from the floor unless the label works a new single.

The amount of respect that radio has for Internet callout research was also in question, as adult top 40 KMXB Las Vegas assistant PD/music director **Charisse Frugé** said her station is abandoning the service because it only drew very active listeners who skewed research in favor of rock records. Her boss, **Cat Thomas**, agreed that online callout does not adequately reflect results of the station's music variety. And **KYKY/KEZZ** St. Louis **PD Smokey Rivers** also saw little to recommend online research of that sort.

**Kid Curry** insisted his station's ratings saw "little or no positive impact" from big shows and documented ratings growth in 2002 after abandoning them. "We got no spike. We were

into everything, we were everywhere; shows, county fairs—what did it get us? Nothing."

**A WEB OF NEW MUSIC:** Clear Channel has affected the U.S. on the radio, concert-venue/-promotion, and bill-



by Marc Schiffman

board fronts, but A&R too? Clear Channel Worldwide's New Music Network Web site—originally called the Clear Channel A&R Network—has registered 2,500 music acts in its first 30 days. Promoted through 500 of the company's 1,200 radio properties, the program offers artists free registration to [clearchannelnewmusic-network.com](http://clearchannelnewmusic-network.com), where they can post links to their own Web sites.

Consumers can learn about the bands by logging on to the Web site of their local Clear Channel station.

The stations not only engender good will in their local music community but can also find their next killer track by a band before it gets a label deal.

In a press statement, Clear Channel/San Diego program manager **Jim Richards** said, "We get requests all the time from artists wanting to get their material heard. Now, our San Diego stations are the direct link for Southern California bands and artists to expose their talents on a worldwide stage."



RICHARDS

Clear Channel president/COO **Mark Mays** says, "Our mission and charter in this area is simple: exposure and growth for new music." That music can feed the company's radio and entertainment divisions, which are "looking for new artists and new music all the time."

**IN BRIEF:** After several weeks of stunting, new move-in KCSX Kansas City, Mo., finally debuts as triple-A KZPL (97.3, the Planet) ... After 22 years, top 40 WBZZ (94.0) Pittsburgh repositions as 93.7 BZZ ... Cox closes its 100% stake in the Atlanta-based adult-leaning mainstream R&B. 2003 *Billboard*/Airplay Monitor Innovators station WPYM Miami PD Phil Michaels Trueba helped design the new station ... Clear Channel appoints Robert Fisher and Brendan Kelsay to directors of government relations and public affairs, respectively. Fisher served as a member of the staff advising Committee Chairman John McCain, R-Ariz., on telecommunications and mass-media issues; he helped set up the recent hearing involving his new employer (*Billboard*, Feb. 8). Kelsay was a senior advisor to House Ranking Member John D. Dingell, D-Mich., on telecom and mass media.

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## THE CLIP LIST

A SAMPLING OF PLAYLISTS-SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 1, 2003

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### Airplay Monitor

"One good thing is there is less money going through the indie system on the pop side, and that's good news because it will trickle down," Borchetta continues. "We're getting closer to getting some of these things fixed because of the pop labels' lead on this. When these [radio] cluster managers realize this is coming from all sides, some of the understanding is going to be a bit more universal . . . At some point, radio has to take responsibility for their own marketing budget."

But Herring says, "There are so many instances where it is just not about music, and radio stations are doing themselves a disservice doing things for a time buy if the music is not there." And it's not just time buys. "Radio stations are still looking to record companies for their promotion budgets, because their companies have cut their budgets to smithereens." That, he thinks, has to stop. "The economy is not going to allow it to continue. We work for entertainment companies that are not doing so well right now."

### Airplay Monitor

Hastings says, "The 'price of entry' for the listener at top 40 is lower than active and modern rock because of the high spin counts that songs familiar very quickly. If I'm well into a double-digit sharing percentage with a top 40, I'd be stupid not to look under the hood of that station and find out what they're doing that causes listeners to punch me out and punch them in. And this is not to say that I need to start cloning their playlist, [but rather] looking at the lifestyle of the station, being aware of shared titles, and not backing in off if I broke them in the market."

"Production needs to be fast-paced, [in] forward motion, and aggressive," Kaplan says. "We need to make it exciting and bigger than life. If we can almost disguise it, while still remaining cool and not overhyped, we've done our job."



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## Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

### Listen Links With Electronics Firms

Listen.com will offer a free one-month Rhapsody subscription to consumers of select computer-to-stereo transmission products. The offer will come with certain products from electronics companies Jensen/Recoton Corp., Stereolink, Terk Technologies, and U.S. Robotics.

Products covered by the deal transmit audio signals from consumers' desktop speakers to their stereo receivers, either wirelessly or via a connecting cable.

Consumers who purchase the products from Jensen/Recoton, Stereolink, and U.S. Robotics will qualify for the free Rhapsody offer. Terk consumers must purchase the Good Guys or feature the products on its site. Brian Garry, N.Y.

### Labels, Artists At Stalemate In Talks On '7-Year Statute'

Monday's meeting between both sides of the issue on California's "seven-year statute" was a "waste of time," according to a source who was present at the Sacramento gathering (Bulletin, April 23). The three-hour meeting and judiciary chair Martha Escutia, D-Montebello, to discuss a possible compromise on the issue. In addition to RIAA president/CEO Hilary Rosen and the body's negotiator, David Altman, the meeting brought out the highest level of label executives to the proceedings so far, including level of label executives' side were Jay Horowitz. Among those representing the artists Coalition, and managers Irving Azoff and Jim Guerinot. Key to the discussions are artist damages lawsuits, in which artists who exit a record company after seven years can be sued for undelivered albums. "The labels aren't yielding on the damages part," says the source.

Cooper tells Bulletin, "There was no resolution—nothing—expected to decide today if the judiciary committee will go forward with another hearing on the issue that had been scheduled for Friday in L.A."

Sen. Kevin Murray, D-Culver City, who introduced the bill, admits to Bulletin, "I was disappointed in the meeting because we believed we were close to reaching a compromise, but always my intention to go forward with the bill."

Melinda Newman, L.A.

U.S. House of Representatives

Kevin Escutia, D-Montebello, created executive and sale.

Strategic (WSM), after Monday, will relocate from Los Angeles to Los Angeles. report to Scott Pascucci, president of WSM, the catalog division of Warner Music Group.

Melinda Newman

### Tonos Names Co-

Tonos Entertainment network founded by David Bayer Sager, David Foster, and Kenneth "Baby Face" Edmonds.

ST DEVELOPMENTS

# BEHIND THE RAIN

A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter™



by Geoff Mayfield

**WORTH MORE THAN A DOLLAR:** The new math of The Billboard 200 dictates that half a dollar, multiplied by two, equals 1.7 million copies. That's the impressive Nielsen SoundScan sum that 50 Cent's *Get Rich or Die Tryin'* moves in its first two weeks, an accomplishment that is all the more impressive when you realize that the initial frame was an abbreviated one.

That's a larger two-week total than 50 Cent mentor Eminem managed last year, when *The Eminem Show* was also rushed to an off-cycle street date. In what was essentially a 10-day sales window, that album scanned a little more than 1.6 million, about 5.5% less than



50 CENT

is also the largest by any title since the summer of 2001, when *N Sync* rallied 2.3 million in the first two weeks that *Celebrity* was on sale, with close to 1.9 million of that in the first week alone.

Of the 16 titles that have bowed with first-week tallies in excess of 800,000 units, 50 Cent's 5.7% decline is the smallest ever. That accomplishment comes with a footnote, however, because his first-week total likely would have been larger had its release not been accelerated. Prior to *Get Rich*, the smallest drop after an 800,000-plus start belonged to Shania Twain's recent *Up!*, which saw a second-week decline of 28% after its \$74,000-unit launch.

**TUNED IN:** One of the elementary lessons of Music Marketing 101 would be that TV exposure helps generate sales, proved on last issue's sales charts by spikes for Latin acts that played the Feb. 6 awards telecast on Univision of the Premios Lo Nuestro presentation. Performers who bulletted on Top Latin Albums include Juanes (5-2, up 94%) and Sin Bandera (47-14, 152%), which won that chart's Greatest Gainer and Pacesetter awards, who received a special award, saw a 26% gain in the previous issue when he rose to No. 20 and returns to the top 10 this issue with an 81% gain, with the latter spike flowing from a Valentine's Day campaign at Kmart.

Curiously, the most-watched show that ran during the week of Premios Lo Nuestro had far less of an effect on sales. **Michael Jackson's** latest, *Invincible*, and his 1995 hits package, *HIStory*, had gains of 31% and 67%, respectively, the week after ABC aired the *Living With Michael Jackson* documentary, but each sold less than 1,000 units in that frame. Both move to small increases this week, but the most active item in his catalog appears to be the giant seller *Thriller*, which moved from 2,000 units the week of the special to 3,000 the following week and to 3,500 this week.

Next issue's chart will show the impact of the week that saw NBC and Fox devote specials to Jackson in the week that ABC repeated its Feb. 6 show (as did VH1). Jackson hasn't appeared on Top Pop Catalog Albums since the March 16, 2002, issue of *Billboard*.

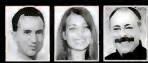
**CUPID, DRAW BACK YOUR BOW:** Next to Christmas, Valentine's Day is a music dealer's second-favorite holiday, with the traffic of Presidents Day weekend adding icing to the cake. In that high tide, **Shania Twain** (12-9, up 51%) and **Red Stewart** (26-10, up 87%) return to The Billboard 200's top 10. It looks like Cupid also drew shoppers to **Josh Groban** (30-11, up 90%) and **130-110, up 57%), Lionel Richie** (21-19, up 35%), **Elton John** (46-28, up 98%), and **Andrea Bocelli** (94-54, up 126%), among others. Christmas champ **Mannheim Steamroller** targeted Valentine's Day with its new *Romantic Melodies*, to great effect. The album's 31.1% spike is the largest percentage by any Pacesetter winner in that chart award's 10-year history, exceeding the 30.5% gain **Bob Dylan's** *Time Out of Mind* had after the 1998 Grammy Awards. This is the highest Billboard 200 rank (No. 41) for any of Mannheim's non-Christmas albums.



Also fishing Valentine's current are new arrivals by **Yanni** (No. 27, 50,000 units) and husband-and-wife team **Kenny Lattimore & Chanté Moore** (No. 31, 47,000); the latter ties Moore's best-ever rank on the big chart and sets a career high for Lattimore.

The timing is also right for 143/Rappee rockie **Michael Buble** (No. 134), who Warner Bros. is grooming as its next Groban. A Valentine's Day duet with **Katie Couric** on *Today* paves Buble's bow. If he grows next week, thank a Feb. 17 performance on soap opera *Days of Our Lives*.

## Singles Minded™



by Silvio Pietrolunghi, Minal Patel, Wade Jensen

**SLOW RIDE:** Field Mob earns its first top 10 on the Hot R&B/Hip-Hop Singles & Tracks chart with "Sick of Being Lonely." The track advances 11-10 in its 24th week on the chart, becoming the fifth title where the R&B singles chart began using Nielsen Broadcast Data Systems and Nielsen SoundScan data in 1992 to need that many weeks to reach the chart's top 10. "Lonely" continues a recent trend of songs taking almost six months to reach the upper portion of the chart. Each of the other four instances have occurred since 2000.



"Feedin' On Yo Booty" by **R. Kelly** holds the modern-day mark, with a 32-week hike to the top 10 in October 2001, followed by "Gimme the Light" by **Sean Paul** (27 weeks, October 2002), "Open My Heart" by **Yolanda Adams** (26 weeks, October 2000), and "More Than a Woman" by **Aaliyah** (24 weeks, March 2002). "Sick of Being Lonely" bowed at No. 96 in the Sept. 21, 2002, issue. The gradual climb toward the top was stunted somewhat earlier in the year, when it stalled in the 20s (for seven weeks), bypassed by such established artists as **Missy Elliott** and **Jay-Z**.

**MONKEY WRENCH:** Terri Clark's hopes of becoming the first solo female artist in almost one year to dominate Hot Country Singles & Tracks are dashed, as her "I Just Wanna Be Mad" declines 235 plays and dips 2-3 while a resurgent "19 Somethin'" by **Mark Wills** rebounds 3-2. Both songs trail **Bake Shelton's** "The Baby," which maintains its No. 1 perch for a second week.

Shelton's poignant ballad posts 5,558 detections, a drop of 94 from last week, while Wills rebounds with an increase of 160 spins to 5,515. After spending six weeks at No. 1, some programmers temporarily pulled "Something" in deference to the victims of the Feb. 1 space shuttle Columbia disaster, as the song includes a reference to the 1986 explosion of space shuttle Challenger. The

increase this issue reflects a return to regular rotation at some of those stations.

If Clark's run for No. 1 has indeed ended, the next likely solo female candidate for top ink is **Shania Twain**, whose "Up!" gains 69 plays and steps 15-14. Twain has seven No. 1 country singles under her belt but hasn't hit the top since "You're Still the One" ruled in the May 2, 1998, issue. No solo female has led the chart since **Martina McBride's** "Blessed" spent two weeks at No. 1, starting in the March 30, 2002, issue.

**'ALL THAT:** "All I Have" by **Jennifer Lopez** featuring **LL Cool J** holds at No. 1 on The Billboard Hot 100 for a fourth consecutive week, increasing its audience total to 146.3 million. That is Lopez's highest one-week audience tally to date, as well as the high-water mark for her label, Epic Records. The previous high for both artist and label was "I'm Real," featuring vocals by **Jay-Z**, which held 146 million last October.

**50 Cent's** "In Da Club" earns Greatest Gainer/Airplay honors for a third consecutive week, increasing its audience total to 146.3 million. "All" next issue. "Club" holds at No. 2 with an audience total of 143 million (up 19 million listeners). "All" gains, too, up 10 million listener impressions, but a lead of 3 million will be hard to maintain should "Club" continue its impressive growth.

"All" also makes the climb to No. 1 on Top 40 Tracks, giving Lopez five No. 1s—the most by any artist—in the four-plus years of the chart's existence. Until this issue, Lopez and **Christina Aguilera** shared the lead, with four No. 1s each.

**SALES STORY:** Pearl Jam debuts at No. 4 on Hot 100 Singles Sales with "Save You," scanning 4,000 units. The band's commitment to retail singles is certainly commendable, as this is its 11th charting single and its fourth to reach the top 10.

**Disco Chicks** debut at No. 7 on Hot Country Singles Sales a week earlier than anticipated because of street-date violations. **Justin Timberlake's** "Cry Me a River" also makes a premiere appearance on Hot 100 Singles Sales, at No. 60.

The revision to the Dance Singles Sales chart brings on three songs that previously would have been excluded. Prior to this issue, only maxi-singles sales were tallied. Now any single with a dance remix is eligible to chart, allowing "Through the Rain" by **Mariah Carey** to re-enter at No. 1 (it previously charted at a 12-inch vinyl, joined by "For All Time" by **Sade**, No. 13) and "Murder on the Dancefloor" by **Sophie Ellis Bextor** (No. 18). "Rain" is also No. 1 on Hot 100 Singles Sales, while reaching the top of Hot R&B/Hip-Hop Singles Sales.



MARCH 1  
2003

Billboard

# THE BILLBOARD 200.

Sales data compiled by  
Nielsen  
SoundScan

Title

LAST WEEK

WEEKS ON CHART

PEAK POSITION

ARTIST

ALBUM & NUMBER/DISTRIBUTING LABEL

Title

LAST WEEK

WEEKS ON CHART

PEAK POSITION

1	1	—	50 CENT Get Rich Or Die Tryin' (R)	2 Weeks At Number 1	43	75	110	BON JOVI Distant Horizons (JIVE)	Bounce	2
2	2	1	21 GREATEST GAINER DIXIE CHICKS Home (JIVE)	Home	49	43	32	PINK Missundantto (JIVE)	Missundantto	6
3	4	1	20 NORAH JONES Come Away With Me (R)	Come Away With Me	40	41	27	VARIOUS ARTISTS The Spirit Of Radio: Greatest Hits 1974-1987 (R)	The Spirit Of Radio	11
4	3	7	16 KID ROCK & CO. Cocky (JIVE)	Cocky	51	34	26	2PAC The Don Killuminati: The 47 Ronin (JIVE)	Better Days	6
5	6	6	15 SOUNDTRACK Chicago (JIVE)	Chicago	52	34	26	NAS Street's On Fire (JIVE)	God's Son	12
6	5	4	14 AVRIL LAVIGNE Let Go (JIVE)	Let Go	41	37	26	ELVIS PRESLEY The Essential Elvis Presley (JIVE)	Elvis: 30 #1 Hits	1
7	NEW	1	13 HOT SHOT DEBUT GEORGE STRAIT For The Last Time: Live From The Astrodome (JIVE)	For The Last Time: Live From The Astrodome	54	85	25	ANDREA BOCCELLI The All-American Rejects (JIVE)	The All-American Rejects	25
8	7	5	12 JENNIFER LOPEZ This Is Me...Then (JIVE)	This Is Me...Then	55	15	—	ALABAMA In The Mood: The Love Songs (JIVE)	In The Mood: The Love Songs	15
9	12	8	11 SHANIA TWAIN Up! (JIVE)	Up!	57	80	—	DJ ENNY The Desert Storm Mixtape: DJ Enny Black Party Vol. 1 (JIVE)	The Desert Storm Mixtape: DJ Enny Black Party Vol. 1	57
10	26	19	10 ROD STEWART It Had To Be You...The Great American Songbook (JIVE)	It Had To Be You...The Great American Songbook	58	27	3	ZWAN My Star Of The Sea (JIVE)	My Star Of The Sea	3
11	30	25	9 JOHN GRUBB Under Construction (JIVE)	Under Construction	59	58	45	JAHEM Still Dethro (JIVE)	Still Dethro	8
12	19	16	8 MISSY ELLIOTT Lose Your Mind (JIVE)	Lose Your Mind	60	NEW	—	INTOCABLE La Historia (JIVE)	La Historia	60
13	13	11	7 AALIYAH I Care 4 U (JIVE)	I Care 4 U	61	54	48	KENNY CHESNEY No Shoes, No Shirt, No Problems (JIVE)	No Shoes, No Shirt, No Problems	1
14	NEW	1	6 VINCE GILL Next Big Thing (JIVE)	Next Big Thing	62	NEW	—	RUSH The Spirit Of Radio: Greatest Hits 1974-1987 (R)	The Spirit Of Radio	11
15	11	—	3 SOUNDTRACK Daredevil: The Album (JIVE)	Daredevil: The Album	63	57	174	SOUNDTRACK Sweet Home Alabama (JIVE)	Sweet Home Alabama	46
16	NEW	1	2 VARIOUS ARTISTS Grammy Nominees 2003 (JIVE)	Grammy Nominees 2003	64	52	49	CHEVELLE Wonder What's Next (JIVE)	Wonder What's Next	14
17	NEW	1	1 JOHN MAYER No Signs (JIVE)	No Signs	65	62	40	VIVIAN GREEN Love Story (JIVE)	Love Story	60
18	15	10	1 GOOD CHARLOTTE The Young And The Hopeless (JIVE)	The Young And The Hopeless	66	53	40	MARIAH CAREY Charmbracelet (JIVE)	Charmbracelet	3
19	21	—	1 LIONEL RICHIE The Definitive Collection (JIVE)	The Definitive Collection	67	49	—	SIMPLE PLAN No Pads, No Helmets...Just Balls (JIVE)	No Pads, No Helmets...Just Balls	41
20	14	10	1 NELLY Nellyville (JIVE)	Nellyville	68	29	—	VARIOUS ARTISTS WOW Gospel 2003 (JIVE)	WOW Gospel 2003	29
21	24	20	1 COLDFLAY A Rush Of Blood To The Head (JIVE)	A Rush Of Blood To The Head	69	NEW	—	MASSIVE ATTACK 100th Year (JIVE)	100th Year	69
22	17	16	1 SOUNDTRACK The Eminem Show (JIVE)	The Eminem Show	70	59	59	VARIOUS ARTISTS Disenfranchisement: Superior Artists Sing Disney...Their Way! (JIVE)	Disenfranchisement: Superior Artists Sing Disney...Their Way!	52
23	19	15	1 EMINEM The Eminem Show (JIVE)	The Eminem Show	71	61	53	MATCHBOX TWENTY More Than You Think You Are (JIVE)	More Than You Think You Are	6
24	29	34	1 TIM MCGRAW Tim McGraw And The Dancin' Doctors (JIVE)	Tim McGraw And The Dancin' Doctors	72	51	48	QUEENS OF THE STONE AGE Soups For The Soul (JIVE)	Soups For The Soul	17
25	16	13	1 CHRISTINA AGUILERA Stripped (JIVE)	Stripped	73	49	43	SNOOP DOGG Paid The Cost To Be Da Boss (JIVE)	Paid The Cost To Be Da Boss	12
26	13	10	1 JA RULE The Last Temptation (JIVE)	The Last Temptation	74	73	61	RED HOT CHILI PEPPERS By The Way (JIVE)	By The Way	2
27	NEW	1	1 YAKA Ethnicity (JIVE)	Ethnicity	75	107	36	BARBRA STREISAND Duets (JIVE)	Duets	38
28	46	38	1 ELTON JOHN Greatest Hits 1970-2002 (JIVE)	Greatest Hits 1970-2002	76	50	58	RASCAL FLATTS Melt (JIVE)	Melt	5
29	20	23	1 TYRISE I Ween Go There (JIVE)	I Ween Go There	77	NEW	—	DARYL HALL JOHN OATES Do It For Love (JIVE)	Do It For Love	77
30	27	16	1 JUSTIN TIMBERLAKE Justified (JIVE)	Justified	78	60	74	PUDDLE OF MUDD Clean Cleeve (JIVE)	Clean Cleeve	9
31	NEW	1	1 KENNY LATTIMORE & CHANTE MOORE Things They Learn De (JIVE)	Things They Learn De	79	82	74	MARTINA MCBRIDE Greatest Hits (JIVE)	Greatest Hits	5
32	18	16	1 JOHN MAYER Room For Squares (JIVE)	Room For Squares	80	55	51	BABY Silent Alarm (JIVE)	Silent Alarm	24
33	50	41	1 FAITH HILL Cry (JIVE)	Cry	81	NEW	—	QOZY OSBOURNE The Essential Qozi Osbourne (JIVE)	The Essential Qozi Osbourne	81
34	9	14	1 LL COOL J 100% P.S. (JIVE)	100% P.S.	82	NEW	—	RODNEY CARRINGTON Net Sock (JIVE)	Net Sock	82
35	8	—	1 BLAKE SHELTON The Drowsier (JIVE)	The Drowsier	83	78	8	VARIOUS ARTISTS Workshop Together: I Could Sing Of Your Love Forever (JIVE)	Workshop Together: I Could Sing Of Your Love Forever	39
36	33	33	1 T.A.T.U. 200 KM/H In The Wrong Lane (JIVE)	200 KM/H In The Wrong Lane	84	65	57	LIJ JON & THE EAST SIDE BOYZ Kings Of Crunk (JIVE)	Kings Of Crunk	70
37	32	29	1 3 DOORS DOWN Away From The Sun (JIVE)	Away From The Sun	85	84	151	JOHNNY CASH Americas IV: The Most Comes Around (JIVE)	Americas IV: The Most Comes Around	15
38	38	37	1 AUDIOSLAVE Audioslave (JIVE)	Audioslave	86	82	46	CELINE DION A New Day Has Come (JIVE)	A New Day Has Come	1
39	36	39	1 SEAN PAUL Dutty Rock (JIVE)	Dutty Rock	87	81	62	SHERYL CROW C'mon, C'mon (JIVE)	C'mon, C'mon	2
40	25	22	1 SANTANA Shades (JIVE)	Shades	88	82	46	ASHANTI Ashanti (JIVE)	Ashanti	1
41	19	147	1 MANNHEIM STEAMROLLER Romantic Melodies (JIVE)	Romantic Melodies	89	67	68	DISTURBED Believe (JIVE)	Believe	1
42	10	12	1 STEVEN CURTIS CHAPMAN All About Love (JIVE)	All About Love	90	76	12	SYSTEM OF A DOWN Spent The Night (JIVE)	Spent The Night	15
43	NEW	1	1 VARIOUS ARTISTS We're A Happy Family: A Tribute To Remonies (JIVE)	We're A Happy Family: A Tribute To Remonies	91	82	10	THE DONNAS Spent The Night (JIVE)	Spent The Night	62
44	42	35	1 JAY-Z The Black Album (JIVE)	The Black Album	92	96	32	SOUNDTRACK Lizette McGuire (JIVE)	Lizette McGuire	61
45	37	31	1 BILLY Freedom! (JIVE)	Freedom!	93	45	48	SOUNDTRACK Deliver Us From Evil (JIVE)	Deliver Us From Evil	88
46	34	30	1 TOBY KEITH Unleashed (JIVE)	Unleashed	94	28	1	50 CENT Guess Who's Back (JIVE)	Guess Who's Back	28
47	54	30	1 THE ROLLING STONES Forty Licks (JIVE)	Forty Licks	95	64	57	VARIOUS ARTISTS The Source Presents: Hip Hop Hits Vol. 6 (JIVE)	The Source Presents: Hip Hop Hits Vol. 6	35
48	31	26	1 SALIVA Back Into Your System (JIVE)	Back Into Your System	96	78	49	WHITNEY HOUSTON Just Whitney... (JIVE)	Just Whitney...	9
49	30	25	1 DAVID GRAY A New Day At Midnight (JIVE)	A New Day At Midnight	97	58	50	DAVID GRAY A New Day At Midnight (JIVE)	A New Day At Midnight	17



[illegible][illegible]

# Billboard TOP BLUES ALBUMS

WEEK	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	Label
1	1	SUSAN TEDESCHI	NUMBER 1	13 Weeks At Number 1	Walt For It
2	2	STEVE ADELGAHN AND DOUGLAS TROUBLE	The Essential Davey Dog	Various	Various
3	3	DELBERT MCCLINTON	Ready To Breathe	Various	Various
4	4	JOHN HAMMOND	Ready For Love	Various	Various
5	5	SONNY LANDRETH	The Road We're On	Various	Various
6	6	ETTA JAMES & THE ROOTS BAND	Burnin' Down The House	Various	Various
7	7	TYNQUE DAVIS	Love Line	Various	Various
8	8	WILLIE CLAYTON	Lost Man Striding	Various	Various
9	9	SHEMEXIA COPELAND	Talking To Strangers	Various	Various
10	10	VARIOUS ARTISTS	Pure Blues	Various	Various
11	11	VARIOUS ARTISTS	Cruel Gutter Blues	Various	Various
12	12	JOE BONAMASSA	So It's Like That	Various	Various
13	13	VARIOUS ARTISTS	New This Is What We Call Blues Vol. 400	Various	Various
14	14	DELBERT MCCLINTON	Nothing Personal	Various	Various
15	15	JOHN LEE HOOKER & MUDDY WATERS	Winning Combinations	Various	Various

# Billboard TOP REGGAE ALBUMS

WEEK	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	Label
1	1	SEAN PAUL	NUMBER 1	14 Weeks At Number 1	Dutty Rock
2	2	SHAGGY	Lucky Day	Various	Various
3	3	BEENIE MAN	Tropical Storm	Various	Various
4	4	VARIOUS ARTISTS	Reggae Gold 2002	Various	Various
5	5	BOB MARLEY AND THE WAILERS	Legend (Deluxe Edition)	Various	Various
6	6	VARIOUS ARTISTS	Reggae Dancehall Anthems 2002	Various	Various
7	7	VARIOUS ARTISTS	Reggae Pulse: The Heartbeat Of Jamaica	Various	Various
8	8	VARIOUS ARTISTS	Divall: Greenleaves Rhythm Album #27	Various	Various
9	9	LUCIANO	Serve Jax	Various	Various
10	10	SHAGGY	Mr. Lover Lover (The Best Of Shaggy - Part 1)	Various	Various
11	11	DAMIAN "JR. GONG" MARLEY	Halfway Tree	Various	Various
12	12	SIZLA	Do Real Thing	Various	Various
13	13	VARIOUS ARTISTS	Society The Best: Vol. 30	Various	Various
14	14	BURNING SPEAR	Live At The Montreux Jazz Festival 2001	Various	Various
15	15	BUZZ BANTON	The Best Of Bops Banton	Various	Various

# Billboard TOP WORLD ALBUMS

WEEK	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	Label
1	1	RY COODER MANUEL GALBAN	NUMBER 1	3 Weeks At Number 1	Mambo Sincero
2	2	SOUNDTRACK	My Big Fat Greek Wedding	Various	Various
3	3	BAHA MEN	Greatest Music Hits	Various	Various
4	4	SOUNDTRACK	Down The Dirt Road/The Nashville Sessions	Various	Various
5	5	THE CHEFTAINS	Various	Various	Various
6	6	CIRQUE DU SOLEIL	Various	Various	Various
7	7	ISRAEL KAMAKAWIOOLE	Alone In The World	Various	Various
8	8	VARIOUS ARTISTS	New Sounds Of Brazil	Various	Various
9	9	VARIOUS ARTISTS	Chili Beat	Various	Various
10	10	VARIOUS ARTISTS	Global Soul	Various	Various
11	11	SOUNDTRACK	Annie	Various	Various
12	12	SINEAD O'CONNOR	Scene And Heard	Various	Various
13	13	PILAR MONTENEGRO	Desahogo	Various	Various
14	14	SOUNDTRACK	Musoum Wedding	Various	Various
15	15	JOHN McDERMOTT/JOHN BROWN/KEITH TITAN	The Way They Do The Irish Things	Various	Various

# Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS

WEEK	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	Label
1	1	STEVEN CURTIS CHAPMAN	NUMBER 1	3 Weeks At Number 1	All About Love
2	2	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	Various	Various
3	3	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	Various	Various
4	4	JARIS OF CLAY	Essential	Various	Various
5	5	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	Various	Various
6	6	FURTHER SEEMS FOREVER	Hot Shot Debut	Various	Various
7	7	MICHAEL W. SMITH	New To Start A Fire	Various	Various
8	8	CAEDMON'S CALL	Worship Anthem	Various	Various
9	9	PHILIPS, CRAIG AND DEAN	Let Your Glory Fall	Various	Various
10	10	MICHAEL W. SMITH	Worship	Various	Various
11	11	KIRK FRANKLIN	The Robert Of Kirk Franklin	Various	Various
12	12	MERCYME	Songs & Worship - Shoot To The Lead	Various	Various
13	13	MERCYME	Almost There	Various	Various
14	14	BILL & GLORIA GATHER AND THEIR HOMECOMING FRIENDS	Forever	Various	Various
15	15	RANDY TRAVIS	Fire And Rain	Various	Various
16	16	P.O.D.	Satellite	Various	Various
17	17	BILL & GLORIA GATHER AND THEIR HOMECOMING FRIENDS	Forever	Various	Various
18	18	LIFESHOUSE	Shining House	Various	Various
19	19	MARY MARY	Incredible	Various	Various
20	20	FRED HAMMOND	Speak Those Things: Fol Chapter 3	Various	Various
21	21	NICHOLE WARDMAN	Women & Sons	Various	Various
22	22	JOHN P. KEE & NEW LIFE	Blasphemy By Association	Various	Various
23	23	JUMPS	It's Time To Be In The World	Various	Various
24	24	ALIRON NEVILLE	Believe	Various	Various
25	25	WOMEN OF FAITH	Believe	Various	Various
26	26	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOR	Family After It: Live At Radio City Music Hall	Various	Various
27	27	YOLANDA ADAMS	Believe	Various	Various
28	28	THIRD DAY	Come Together	Various	Various
29	29	SUFFERANCE NONE THE RICHER	Glories Discarded	Various	Various
30	30	FERNANDO ORTEGA	Heaven Of Worship	Various	Various
31	31	TRIN-TEE 57	The Kiss	Various	Various
32	32	VARIOUS ARTISTS	Bishop TD Jakes Presents: God's Leading	Various	Various
33	33	AMY GRANT	Legacy: Hymns & Faith	Various	Various
34	34	JOHN TESH	Awesome God: The John Tesh Worship Collection	Various	Various
35	35	POINT OF GRACE	Take Hold Of Christ	Various	Various
36	36	SANDI PATTY	Deranged Clark-Cole	Various	Various
37	37	DORINDA CLARK-COLE	The Anatomy Of The Temples Church	Various	Various
38	38	RELENT K	Declaration	Various	Various
39	39	STEVEN CURTIS CHAPMAN	Declaration	Various	Various

# Billboard TOP GOSPEL ALBUMS

WEEK	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	Label
1	1	VARIOUS ARTISTS	NUMBER 1	2 Weeks At Number 1	Worship Of Jesus
2	2	KIRK FRANKLIN	The Robert Of Kirk Franklin	Various	Various
3	3	MARY MARY	I Need You Now	Various	Various
4	4	SMOKE NORFUL	Speak Those Things: Fol Chapter 3	Various	Various
5	5	FRED HAMMOND	Blasphemy By Association	Various	Various
6	6	JOHN P. KEE & NEW LIFE	Forever	Various	Various
7	7	ALIRON NEVILLE	Believe	Various	Various
8	8	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOR	Family After It: Live At Radio City Music Hall	Various	Various
9	9	YOLANDA ADAMS	Believe	Various	Various
10	10	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOR	Family After It: Live At Radio City Music Hall	Various	Various
11	11	TRIN-TEE 57	The Kiss	Various	Various
12	12	VARIOUS ARTISTS	Bishop TD Jakes Presents: God's Leading	Various	Various
13	13	ALIRON NEVILLE	Believe	Various	Various
14	14	DORINDA CLARK-COLE	Deranged Clark-Cole	Various	Various
15	15	GOING TO THE SUN	Go Sun Your Love Break	Various	Various
16	16	GOING TO THE SUN	Bridged The Void: Morning Glory 2	Various	Various
17	17	GOING TO THE SUN	Worship Gospel 2002	Various	Various
18	18	GOING TO THE SUN	Chances: Love & Faith	Various	Various
19	19	GOING TO THE SUN	Higher Ground	Various	Various
20	20	GOING TO THE SUN	2nd Chance	Various	Various
21	21	GOING TO THE SUN	Love & Faith	Various	Various
22	22	GOING TO THE SUN	By The Grace	Various	Various
23	23	GOING TO THE SUN	Daunts	Various	Various
24	24	GOING TO THE SUN	Come Fly With Me	Various	Various
25	25	GOING TO THE SUN	Verity Presents Gospel Greats Vol. 1	Various	Various
26	26	GOING TO THE SUN	Total Live Experience	Various	Various
27	27	GOING TO THE SUN	Believe	Various	Various
28	28	GOING TO THE SUN	When Man Found Me	Various	Various
29	29	GOING TO THE SUN	Heart To Yours	Various	Various
30	30	GOING TO THE SUN	Walking In Faith	Various	Various
31	31	GOING TO THE SUN	Love & Faith	Various	Various
32	32	GOING TO THE SUN	Trilogy: Live In Augusta, GA	Various	Various
33	33	GOING TO THE SUN	Shake The Foundations	Various	Various
34	34	GOING TO THE SUN	Celebrations	Various	Various
35	35	GOING TO THE SUN	Secrets & Lies	Various	Various
36	36	GOING TO THE SUN	The Alvin Williams	Various	Various
37	37	GOING TO THE SUN	Spirit Of The Century	Various	Various
38	38	GOING TO THE SUN	Nativity Day	Various	Various
39	39	GOING TO THE SUN	Nativity Day	Various	Various
40	40	GOING TO THE SUN	Nativity Day	Various	Various

LAST WEEK		2 WEEKS AGO		Sales data compiled by Nielsen SoundScan		Artist IMPINT & NUMBER/DISTRIBUTING LABEL		Title
				<b>NUMBER 1</b>		4 Weeks At Number 1		
1	1			<b>DIXIE CHICKS</b> ♦	11 100,000	11 100,000	Wide Open Spaces	
2	3	6		<b>THE BEATLES</b> ♦	12 1,000	12 1,000		1
3	2			<b>COLDPLAY</b> ♦	10 100,000	10 100,000	Parachutes	
4	4			<b>DIXIE CHICKS</b> ♦	12 100,000	12 100,000		Fly
				<b>5 GREATEST GAINER</b> 5				
5	12	—		<b>VARIOUS ARTISTS</b> ♦	Body + Soul: Love Serenade			
6	6			<b>SOUNDTRACK</b> ♦	O Brother, Where Art Thou?			
7	5			<b>ROS SEGER &amp; THE SILVER BULLET BAND</b> ♦	Greatest Hits			
7	5			<b>SHANIA TWAIN</b> ♦	Come On Over			
10	15			<b>TIM MCGRAW</b> ♦	Greatest Hits			
10	20			<b>PHIL COLLINS</b> ♦	...Hits			
11	14			<b>RASCAL FLATTS</b> ♦	Rascal Flatts			
13	28			<b>PINK FLOYD</b> ♦	Dark Side Of The Moon			
13	18			<b>EMINEM</b> ♦	The Marshall Mathers LP			
14	19			<b>KENNY CHESNEY</b> ♦	Greatest Hits			
18	10			<b>KID ROCK</b> ♦	Devil Without A Cause			
16	23			<b>BON JOVI</b> ♦	Slippery When Wet			
19	8			<b>GOOD CHARLOTTE</b> ♦	Good Charlotte			
19	32			<b>BON JOVI</b> ♦	Cross Road			
22	11			<b>LINKIN PARK</b> ♦	[Hybrid Theory]			
24	18			<b>AL GREEN</b> ♦	Greatest Hits			
17	16			<b>DISTURBED</b> ♦	The Sickness			
22	—			<b>BARRY WHITE</b> ♦	Barry White's Greatest Hits Volume 1			
23	27			<b>BOB MARLEY AND THE WAILERS</b> ♦	Legend			
24	22			<b>CELINE DION</b> ♦	Alli The Way...A Decade Of Song			
25	34			<b>CREED</b> ♦	Human Clay			
25	33			<b>JAMES TAYLOR</b> ♦	Greatest Hits			
19	12			<b>AC/DC</b> ♦	Back In Black			
15	8			<b>VARIOUS ARTISTS</b> ♦	Songs 4 Worship — Shout To The Lord			
24	25			<b>METALLICA</b> ♦	Metallica			
40	43			<b>CAROLE KING</b> ♦	Tapestry			
31	—			<b>FRANK SINATRA</b> ♦	Classic Sinatra: His Greatest Hits 1935-1960			
32	21			<b>LEONARD COHEN</b> ♦	Coyote Ugly			
35	34			<b>DEF LEPPARD</b> ♦	Vault — Greatest Hits 1980-1995			
42	42			<b>FAITH HILL</b> ♦	Breathé			
35	41			<b>JOHNNY CASH</b> ♦	16 Biggest Hits			
28	31			<b>EMINEM</b> ♦	The Slim Shady LP			
44	33			<b>ENYA</b> ♦	Paint The Sky With Stars — The Best Of Enya			
46	—			<b>LENNY KRAVITZ</b> ♦	Greatest Hits			
35	35			<b>HANK WILLIAMS JR.</b> ♦	Greatest Hits, Vol. 1			
40	—			<b>JOHN LENNON</b> ♦	Lennon Legend — The Very Best Of John Lennon			
31	—			<b>ORIGINAL BROADWAY CAST RECORDING</b> ♦	Mamma Mia!			
32	—			<b>ENYA</b> ♦	A Day Without Rain			
30	—			<b>JOYCE KIZER</b> ♦	The Best Of Joyce Kizer, 20th Anniversary The Woman's Collection			
				<b>HOT SHOT DEBUT</b>		Gold		
61	—			<b>WILLIE NELSON</b> ♦	16 Biggest Hits			
34	—			<b>THE BEATLES</b> ♦	Abbey Road			
48	44			<b>ABBA</b> ♦	Gold — Greatest Hits			
39	36			<b>AC/DC</b> ♦	Live			
40	—			<b>JOURNEY</b> ♦	Journey's Greatest Hits			

Catalog albums are 2-year-old titles that have fallen below No. 100 on *The Billboard* 200 or re-issues of older albums appeared in the top 100 of *The Billboard* 200. *It's Harder to Be a Hustler* first reaches first level, and the cd's subsequent all-out sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000. For boxed sets, and double albums with a running time of 180 minutes or more, the RIAA multiplies shipments by five. For tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EU, and all other CD rights reserved.

[illegible]

Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums immediately eligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are eligible. ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 500,000 units (Gold) ◆ RIAA certification for net shipment of 250,000 units (Silver) ◆ RIAA Latin awards — Certification for net shipment of 30,000 units (Gold) — Certification for net shipment of 10,000 units (Silver) — Certification for net shipment of 5,000 units (Platinum). \* Equivalent prices, which are projected from wholesale prices. Greatest Gains Shows chart's largest unit increase.

LAST WEEK		THIS WEEK		SALES DATA COMPILED BY NIELSEN SOUNDSCAN		ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		TITLE	
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50											
1	3	4					MANHATTAN STEAMROLLER			Romantic Melodies	
2							HOT SHOT DEBUT				
1	1	1					LIL JON & THE EAST SIDE BOYZ			Kings Of Crunk	
1	1	1					50 CENT			Guess Who's Back!	
1	1	1					SUSAN TEDESCHI			Wait For Me	
1	1	1					NICK CAVE AND THE BAD SEEDS			Nocturnal	
1	1	1					TRANSPLANTS			Transplants	
1	1	1					UNWRITTEN LAW			Music In High Places	
1	1	1					NICKEL CREEK			This Side	
1	1	1					TAKING BACK SUNDAY			Tell All Your Friends	
1	1	1					WILLIE NELSON			Crazy: The Demo Sessions	
1	1	1					SISTER HAZEL			Chasing Daylight	
1	1	1					ERASURE			Other People's Songs	
1	1	1					DASHBOARD CONFSSIONAL			MTV Unplugged V.2	
1	1	1					LOUIE DEVITO			N.Y.C. Underground Part 2	
1	1	1					SHEKHAN GLORY MINISTRY			Praises Is What I Do	
1	1	1					THE STREETS			Original Pirate Material	
1	1	1					VARIOUS ARTISTS			Ultimate Power Of Love	
1	1	1					JIM JONATHAN			World-Wide Entertainment Presents: Willie Arhoolie Soundtracks	
1	1	1					PAL VAN DYK			Global	
1	1	1					INSANE CLOWN POSSE			The Wrath: Shaggy-L	
1	1	1					SUGARCULT			Start Stupid	
1	1	1					INTERPOL			Turn On The Bright Lights	
1	1	1					PRETENDERS			Loose Screws	
1	1	1					EVA CADISSY			Imagin	
1	1	1					DAVE ATTELL			Stunks For The Memories	
1	1	1					VARIOUS ARTISTS			Slow Jams Volume 1 & 2	
1	1	1					DEFAULT			The Fallout	
1	1	1					KHIA FEATURING DSD			Thug Missions	
1	1	1					GEORGIA MASS CHOIR			I Owe You The Praise	
1	1	1					LUTHER VANDROSS			The Very Best Of Love	
1	1	1					PANCHO BARRAZA			Las Romances De Pancho Barreza	
1	1	1					THEVERY CORPORATION			The Richest Man In Babylon	
1	1	1					ELVIS PRESLEY			Elvis: The Very Best Of Love	
1	1	1					DA HEADBUZZAZ			That's How It Happen To'n	
1	1	1					DASHBOARD CONFSSIONAL			The Places You Have Come To Fear The Most	
1	1	1					JOAN SEBASTIAN			Afternude	
1	1	1					JUANITA BYNUM			Behind The Veil: Morning Glory	
1	1	1					TED LEO & THE PHARMACISTS			Hearts Of Osk	
1	1	1					THE RAVENNETTES			Whip It On (EP)	
1	1	1					AMIEE MANN			Lost In Space	
1	1	1					LOOSE FUR			Loose Fur	
1	1	1					THE SEA AND CAKE			One Bedroom	
1	1	1					BUCK HOWDY			Skidaddle	
1	1	1					DELBERT MCCLINTON			Room To Breathe	
1	1	1					TECH NOVE			Anghellu	
1	1	1					CODY CHESMUT			Headphone Masterpieces	
1	1	1					WALTER MONTEALEMBERTI			Walter Montealemberti: The Ultimate Collection Of Walter's Romantic Comedies	
1	1	1					DIRTY VERGAS SOUND SYSTEM			A Night At The Tables	
1	1	1					ROYCE DA 5'9"			Rock City	

The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have no prior independent distribution, including those that are fulfilled via major branch distributors. **■** Albums with the goal of 10 million units (Diamond). **◆** Number following Platinum or Diamond symbol indicates album's multi-platinum or 200,000 units (Platinum). **•** Certification of 400,000 units. **Multi-Platinum** \*asterisk indicates vinyl LP is available. **(N)** indicates past or present Heatseeker title. © 2002 VNU Business Media, Inc., and Nielsen SoundScan, Inc.



















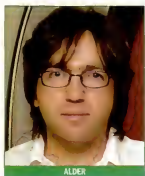


# Blockbuster Sequels Ensure DVD's Sales Saga

Continued from page 1

WVH is helping build excitement for the product by releasing a number of *Matrix* projects prior to *The Matrix Reloaded's* in-store date, with a new \$27.95 two-disc package April 29 that reissues the movie and *The Matrix Resisted* collection of behind-the-scenes material and other extras that was originally released in November 2001 as a stand-alone disc. On June 3, WVH unleashes *The Animatrix*, a group of computer-generated animation and Japanese anime shorts that delve into the world of *The Matrix*. *The Animatrix* is priced at \$19.98 on VHS and \$24.98 on DVD.

"The dual theatrical release window and the video products are being released fairly rapidly," WVH executive VP of worldwide marketing Mark



ALDER

Horak says. "It helps build momentum to a super level while stringing in the fans along for too long and lets retailers get behind the property and maintain their interest."

Retailers also expect great things from New Line Home Entertainment's *The Lord of the Rings: The Two Towers*. The title, which will be released in multiple versions starting this summer, is top-of-mind because of its box-office success and recent Academy Award nominations, including nods for best picture and best visual effects. According to *Billboard* sister publication *The Hollywood Reporter*, the fantasy film has earned more than \$325 million in the U.S. since its Dec. 5, 2002, opening.

Part one of the trilogy—*The Lord of the Rings: The Fellowship of the Ring*—was New Line's best-selling DVD of 2002, moving 11.3 million units, according to the company. The strategy of releasing multiple versions of the film, starting in August 2002 with the theatrical edition and ending in November with the release of an extended edition and a collector's set, will likely be mimicked with *The Two Towers*, according to New Line senior VP of marketing Matt Lasorsa. "We had

such a difficult message to communicate with our dual-release strategy, so to alter that in any kind of way will be confusing. I think consumers will still have different options this year."

Peggy Munnage, movie merchandise manager for the Minneapolis-based Best Buy chain, says, "The *Two Towers* will be huge. It has a great buzz going for it, and it will be released right before the third one is in theaters." *The Lord of the Rings: The Return of the King*, which completes the trilogy, will debut theatrically Dec. 17.

Another WVH title, *Harry Potter and the Chamber of Secrets*, also has magical powers for retailers. *SWH* says it has earned more than \$260 million at the box office, and it will arrive April 11 on DVD (\$29.95) and VHS (\$24.99). The two-disc DVD includes 19 additional or extended scenes; cast interviews; a tour of the Chamber of Secrets; Dumbledores office; and Diagon Alley; and 15 DVD-ROM-accessible extras.

Alder says, "Warner has done such a marvelous job at treating *Harry Potter* [and the Chamber of Secrets] to a full campaign" that he thinks the title should be a big draw. WVH will soon launch a broadcast, print, online, and radio advertising campaign, and spots will play in theaters.

The first *Harry Potter* film—*Harry Potter and the Sorcerer's Stone*—sold 6 million units on DVD in its first sales week last May, according to WVH. The fifth installment in the book series, *Harry Potter and the Order of the Phoenix*, is expected June 21.

## MORE COMING ATTRACTIONS

There are other film sequels coming to theaters this year that retailers expect to make a splash when they are released on DVD later in 2003 or early 2004. Among those they anticipate doing well are Columbia TriStar Home Entertainment's *Charlie's Angels: Full Throttle* (biting big screen June 27) and *Bad Boys II* (July 18), MCM Home Entertainment's *Legally Blonde 2: Red, White & Blonde* (July 2), Paramount Home Entertainment's *Lara Croft and the Cradle of Fire* (August 1), and Twentieth Century Fox Home Entertainment's *X-Men 2* (May 2), Universal Studios Home Video's *2 Fast 2 Furious* (June 6), and WVH's *Terminator 3: Rise of the Machines* (July 2). The latest movie in the James Bond franchise, MCM's *Die Another Day*, is slated for a second-quarter DVD release.

Munnage says she is "interested to see how *2 Fast 2 Furious* does theatrically. This doesn't have Vin Diesel, but there's a lot of expectations for it."

Stefan Pepe, group merchandising manager for Amazon.com's DVD/video store, says *X-Men 2* is one of his top picks. "A lot of these sequels have had very successful first releases in theaters and on DVD," he notes. "We are reintroducing customers to product that they are already interested in."



DOUBLE-FISTED ACTION IN 'THE MATRIX RELOADED'

## NOT A SEQUEL? NOT A PROBLEM

Though there are fewer non-sequel titles cited by retailers as potential top-sellers this year, they note that theatrical favorites and Oscar-nominated projects from 2002 are likely to pique consumers' interest throughout the year.

For example, the just-released *My Big Fat Greek Wedding* (HBO Home Video) is expected to be a strong seller. According to *The Hollywood Reporter*, the independent



KORNBLAU

project starring Nia Vardalos has earned more than \$240 million at the box office.

"We anticipate that it will do well, given the amount of buzz surrounding the movie," Pepe says. "We think it will be big throughout the year."

Pepe also favors the outlook for *Catch Me If You Can* (DreamWorks Home Entertainment) because of its box-office strength (more than \$159 million so far, according to *The Hollywood Reporter*) and *Chicago* (Buena Vista Home Entertainment [BVHE]), because of its 13 Academy Award nominations.



LASORSA

Both are expected on DVD by the end of the year.

The Enimem vehicle *8 Mile*, set for a March 18 release by Universal, is also a favorite of retailers. The inclusion of an exclusive music video is expected to drive a lot of store traffic (*Billboard*, Feb. 15). Retailers are also banking on Universal's *The Hulk*, which will be in theaters June 20. Universal home-video president Craig Kornblau says that a massive marketing campaign, including an "event-site" launch in the fourth quarter, will support the DVD.

While studios agree with retailers' picks for 2003, they hope consumers will endorse a number of other films. For example, BVHE expects DVD customers to greet its new Pixar film, *Finding Nemo*, with great interest this fall. It will reach theaters May 30. Columbia TriStar puts *Maid in Manhattan*, set for a March 25 DVD release, as a key title this year. DreamWorks is banking on *Road to Perdition* (Feb. 25 on DVD) and *The Ring* (March 4). Fox thinks consumers will be excited by *Daredevil*, which has just been released theatrically, and the Russell Crowe project *Master and Commander: The Far Side of the World*, which will debut in theaters June 6. Both are expected on DVD this year.

Boasting for Columbia from MGM may also make an impact upon its May 13 release. New Line says *Final Destination 2* may be a top-seller by year's end. Paramount's *The Hours*, which garnered nine Academy Award nominations, and the current theatrical hit *How to Lose a Guy in 10 Days* also hold promise for 2003. Universal will also offer Jim Carrey in *Bruce Almighty*, which will be in theaters May 23, and *Seabiscuit*, debuting at the box office June 25, in the fourth quarter.

## KEY CATALOG PRODUCT

A few highly anticipated catalog titles are also likely to make waves. BVHE reports that the DVD debut of *The Lion King* is expected this fall. On VHS, the title has sold 31 million units—the most individual sequel to have ever sold, according to BVHE.

BVHE president Robert Chapek says that given the requests for the title on DVD, it may be "the king of

all DVDs this year." He also expects the March 25 DVD release of *Who Framed Roger Rabbit?* to pique consumers' interest as a two-disc, Vista series DVD set (\$29.99).

Cynthia Lion, spokeswoman for the Bentonville, Ark.-based Wal-Mart chain, notes that when Disney releases one of its classics on DVD, "it just flies off the shelf. These are films popular with adults and kids, and people want to keep them in their libraries."

Additionally, retailers are hopeful that the Indiana Jones trilogy (Paramount) will be released on DVD this year. Amazon.com's "most-requested DVD" section, *Raiders of the Lost Ark* ranks third, *Indiana Jones and The Last Crusade* ranks fifth, and *Indiana Jones and The Temple of Doom* ranks seventh. *The Lion King* ranks sixth.

The Indiana Jones titles have a lot of interest among consumers," amazon.com's Pepe says. "I anticipate that if they are made available, they will do very, very well."

Paramount would not comment on any DVD release plans for the long-awaited Indiana Jones films.

In addition to theatrical catalog product, retailers also believe that the TV-on-DVD category will



CHAPEK

grow in 2003. For example, Virgin's Alder picks C.S.I.: *Crime Scene Investigation: The Complete First Season* (Paramount) as a top draw among his customers. He says, "We're going to see growth in the category this year, with all of the interesting product coming out."

Retailers also say that *Angel: Season One* (Fox, Feb. 11), *Friends: The Complete Third Season* (WVH, April 1), *M\*A\*S\*H: Season Three* (Fox, Feb. 18), *The Osbournes: The First Season* (BVHE, March 4), and *Six Feet Under: The Complete First Season* (HBO, Feb. 4) could be among the year's top-selling TV sets.

With the Los Angeles-based DVD Entertainment Group predicting that DVD players will be in more than half of U.S. homes—more than 15 million—by the end of this year (*Billboard*, Jan. 18), there is reason for such optimism about this year's software offerings. "I think we'll see growth over 2002's numbers," Pepe says. "The great selection of titles, combined with the fact that DVD-player sales continue to grow at a steady pace, will lead to a healthy sales year, year over year."

# New Markets Are Emerging For Latin Acts

Continued from page 1

president of event-production company Prías Entertainment, which focuses on Latin pop and rock; sister company Empreses Prías (run by Prías' father) focuses on regional Mexican.

According to the latest U.S. Census Bureau numbers, as of July 2001, Hispanics were the biggest minority in the U.S., with a population of 37 million and growing. In the latest breakdown by state, between 1990 and 2000, the Hispanic population at least tripled in seven states: Alabama, Arkansas, Georgia, Nevada, North Carolina, South Carolina, and Tennessee. The majority of Hispanics continue to be of Mexican origin, and this is reflected in Latin music sales, with regional Mexican music as the driving force in secondary markets.

While artist promotion remains virtually non-existent in these markets, touring—specifically for regional Mexican acts—is healthy, radio exposure is expanding, and sales are up or holding steady, where the product is available. And therein lies the problem.

"These are neglected markets," says Francisco Rodríguez, founder of Latin American Record Distributors, a one-stop with offices in Atlanta and Chicago. The firm services mom-and-pop stores in Atlanta, many of which are in Colombia, which is run by Rodríguez's wife. "As distributors, we suffer from lack of attention, because labels rarely visit radio or us. The focus is placed on the big markets but not on those growthy leaps and bounds, like Nashville, Georgia, and the Carolinas."

## KEEPING TRACK OF THE NUMBERS

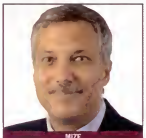
Rodríguez has expanded into the Carolinas. His distribution system consists of three trucks going from town to town and door to door every week, supplying product. "It's expensive and it's risky; but it's maintained us [sales-wise], and it's what these stores are used to. It's a very personal service, and my salespeople are trained in it," Rodríguez says. "It's a completely different market," he adds with a chuckle. Most of the product is sold in the Mexican grocery shops, "where they sell food, tortillas, bread, chili, and CDs. There's a big flow of people."

According to Rodríguez, in 2002 he sold an average of 180,000 CDs and 36,000 cassettes per month, for an annual total of nearly 3 million units. The number is down steeply from the almost 6 million units (including 1.5 million cassettes) Rodríguez says he sold in 2001. He attributes to Sept. 11, 2001, and rampant, unmonitored piracy in these areas. Still, Rodríguez has expanded into other areas in addition to the Carolinas to keep up with demand.

The potential of these developing markets often goes undetected because many of the retailers do not report to Nielsen SoundScan, making it difficult for labels and major distributors to get a read on sales patterns. According to myriad sources, the conventional wisdom is that for every tropical or regional Mexican CD that is scanned, there are actually sold. That is especially the case in areas where the primary Latin music retailer is a local grocer.

"It's difficult to target that kind of market in a campaign," Sony Discos VP of sales Larry Palmucci says. "And that would be the key, going in to develop those markets. We really count on stores like Kmart and Wal-Mart... who buy on a national basis, and they have a better handle, because they see the population building in their stores."

Undoubtedly, the bulk of Spanish-language albums sold in the U.S. remains concentrated in four major metro areas (New York, Los Angeles, Chicago, and Miami) and the state of Texas. But the population building up that is seen in secondary markets is



surprising, and a lack of competition boosts sales for the pioneers.

For the Handelman Co., which stocks all Kmart and one-third of Wal-Mart's, the single best-selling store for Latin titles is in Minneapolis, according to Handelman VP of investor relations Greg Mizé. And even though California and Texas locations make up the majority of Handelman's top 10 Latin stores, the second-largest outlet for the music is in Atlanta.



Handelman currently stocks Latin product—an average of 2,900 titles—in about one-third of their stores, up from a "negligible" number of stores 10 years ago. This has resulted in a sales leap of 30% from 2000 to 2001, as the additional 6% growth in 2002, as the number of stores stabilized.

"I would say in the past two to three years we've expanded into other markets," Handelman Latin product manager Erica Babbok says. "As the population continues to reach critical mass, we react. You have the demographics, but there are two types of people. One is the people who live there, the other is the people who work there. The Latino population [in a secondary market] may be 2%, but the employment base is different."

Handelman can keep up with the times because it has systems in place that gauge what the market is like with a high degree of accuracy. "It's a combination of things," Handelman VP of marketing/advertising Scott Wilson says. "We have a field sales force, and they have autonomy in which to alert us to any changes of shopping patterns or if the racial or ethnic composition [of a store] changes. In addition, we work very closely with our customers, because obviously, Latin music is not the only category attached to the Latin consumer. If a customer begins to buy other Latin product, that becomes a trigger for us. And we take every one of our stores into consideration so we can understand the change in consumer makeup. And if we see that something has changed, we immediately go into

alert and make determinations based on the percent of population."

The growth of Latin pockets of population often follows the jobs. North Carolina has furniture manufacturing and tobacco. Florida has agriculture, Nevada has the hotel and restaurant business, and Georgia has construction.

Promoters say they usually go in first, and if the market keeps growing, radio follows. When a market is in its infancy, the first station to appear is an AM, usually in the corner of the dial and for a few hours a day. From then on, it takes off, and radio becomes a central part in the promotion of the music and the shows. Extravision Communications, which programs the Radio Tropical (regional Mexican) and Superestrella (top 40) formats, has aggressively gone into emerging markets. It owns FM stations in Denver and Aspen, Colo.; Reno, Nev.; Las Vegas; and Phoenix, among other cities.

"Extravision has managed through acquisitions to enter a number of growth markets," VP of programming Haz Montana says. "Audiences histor-



ically have reacted well to our programming, which has generated [strong] ratings, which in turn have generated revenues that have supported the station in these markets."

But even with major radio support in place, the growth of the market comes with challenges. Labels and retailers have still been slow to capitalize on emerging opportunities.

"It depends on the music genre," Montana says. "Regional Mexican music is very thorough in their touring itin-

eraries and cover a great deal of the 'emerging markets.' In fact, it seems to be a good technique to get a grassroots campaign started to up-and-coming artists. Of course, artists and promoters have a much more efficient reach when there is a station in the market catering to the Hispanic audience."

## CATCHING ON

Only lately have other Latin genres started to catch on to the benefits of ancillary markets. "It's something that's been gradually happening, but it seems to be at a fairly large clip, especially in the 18 months," says Michel Vega, an agent at William Morris whose clients include Juanes, Huey Dumar, and Aterciopelados. "We're getting interest and offers for artists in markets that were previously not considered part of the Latin artists' touring circuit. And with Latino acts, there's a foray into new markets involves building a local coalition, where the promoter—who may never have worked with a Latin act before—is introduced to local media that caters to Hispanics."

"And you have the best of both: the promoter who's used to producing a high-quality performance, coupled with a media element who can reach the Latino community in that market," Vega says. "The reason this is also working is that artists are cooperating to the extent that they realize that these secondary and tertiary markets are part of a developmental process, even though they may not pay the types of fees of a major market."

Ironically, while label tour support has decreased with the downturn in economics of the business, sponsorships from outside sources eager for exposure in the Hispanic marketplace have increased, helping to defray costs.

Labels are still trying to determine how they can best profit from the new exposure and potential buyers. On a small scale, labels encourage acts to buy albums from them and sell directly at the venues, particularly in places where retail is not developed. By filling a venue sales form, those numbers get submitted to Nielsen SoundScan. At another level, Fías, for example, has a deal with Club Música Latina, the Latin arm of Columbia House, whereby the club signs up new members and sells CDs in venues.

Sony is increasingly working with mass merchants as a series of promotional opportunities, and Handelman does multiple promotions through the stores it services and the Spanish-language circular, *La Vida*, put out by Kmart.

Most important, in markets where radio and other promotional vehicles are scarce, TV is a major force driving sales, according to distributors like Rodríguez. All this may seem like a trickle, but when the opportunities are combined, that trickle starts to look like a healthy flow.

Universal Music Video & Distribution VP of Latin sales and marketing Gustavo Lopez says, "We need to think of marketing our records to new and developing markets, because it's the only way we can get our albums out there. People in established markets are so jaded about having three or four [radio] stations. If we go to new markets, anything we can do to move the needle is the difference between night and day."

# Top 15 Hispanic States By Population

State	Total Population	1990		2000	
		Hispanic Population	Percent of Total	Hispanic Population	Percent of Total
1. California	29,760,021	7,687,938	25.8	10,366,556	32.4
2. Texas	16,966,510	4,339,905	25.5	6,669,666	32.0
3. New York	17,990,455	2,214,026	12.3	2,867,583	15.1
4. Florida	12,937,962	1,574,143	12.2	2,682,715	16.8
5. Illinois	11,430,602	904,446	7.9	1,530,262	12.3
6. Arizona	3,665,228	688,338	18.8	1,295,617	25.3
7. New Jersey	7,730,188	739,861	9.6	1,117,191	13.3
8. New Mexico	1,515,069	579,224	38.2	765,386	42.1
9. Colorado	3,294,394	424,302	12.9	735,601	17.1
10. Washington	4,866,692	214,570	4.4	441,509	7.5
11. Georgia	4,478,216	108,922	1.7	435,227	5.3
12. Massachusetts	6,016,425	287,549	4.8	428,729	6.8
13. Pennsylvania	11,881,643	232,262	2.0	394,088	3.2
14. Nevada	1,201,833	124,419	10.4	199,257	19.7
15. North Carolina	6,628,637	76,726	1.2	804,913	4.7

Based on most recent data available from U.S. Census Bureau. States ranked based on 2000 Hispanic population.



# Biz Looks For Lift From Q2 Lineup

Continued from page 1

music buyer Jim Stells says. "A prime example is Ashanti: She came out last April and had a huge first week."

Virgin Entertainment Group senior director of product Vince Spidlovski adds, "It's absolutely the second-most important new-release season, next to the fourth quarter. It sets the tone for what the summer months are going to look like and sometimes foretells what we can expect in the fall and into the holidays."

Universal Records senior VP of marketing Jackie Rhinehart suggests that the emphasis given to fourth-quarter sales is perhaps overblown: "The whole paradigm of what the fourth quarter means had a big hole in it this past year; this will be a quarter of surprises. Although it's typically viewed as soft-selling, 50 Cent proved you can bring the noise all by yourself. It also proved that if people want a record, they will go out and buy it—no matter what."

## VETERAN ACTS LEAD THE WAY

A sampling of second-quarter releases reveals a variety of marketing routes and strategies to rally retail traffic.



CHRIS BROWN

J Records is banking on veteran artists Luther Vandross and last year's Billboard Century Award honoree Annie Lennox, as well as the long-awaited third album from R&B songstress Monica—all due in June—to anchor its second quarter. But the label's executive VP of worldwide marketing and sales, Tom Corson, says J is less concerned about scheduling a release than ensuring it is ready for its day: "We really don't release them based on quarters. The summer is obviously a big touring season, so having albums out there is important, but we're an A&R-driven label, and it's more important to put an album out when it is ready."

Corson says the campaign for Vandross' new set will be radio- and media-driven, with a high-profile launch event. For Lennox's first album in eight years, touring, listening sessions, and print and electronic media are pegged as the major drivers. "As for Monica, we're finishing the A&R process now, but that will be music-led."

Like many labels, J Records is also considering DVDs and CD-ROM add-ons with new releases. Corson says,

"Sometimes we approach value-added items to deter bootlegging; other times, it may help boost sales in the second leg of a campaign."

## PROMOTIONAL ALTERNATIVES

With the steady decline in album sales, Corson believes all labels must find promotional alternatives: "We are aggressive about pursuing video, retail, and online strategic partnerships."

J sister label RCA will cultivate the mania behind Fox TV's *American Idol* in the second quarter, releasing a compilation of this season's 10 finalists and debut sets from last year's winner, Kelly Clarkson, and runner-up, Justin Guarini. RCA senior VP of artist development and creative Hugh Surratt says, "Kelly will be featured three times in the current season, which is a tremendous way to reacquaint her with her audience."

The label will also work Dave Matthews' solo bow, focusing on promotion before school lets out for the summer. Surratt says, "If you have an artist or band with a college or high-school base, you want to get it out there while kids are walking down the halls of their dorms and networking more face to face and on the Internet."

ZZ Top returns with a new album April 15, with support from a direct-response TV campaign aimed at NASCAR and arena football fans. Surratt notes: "We're going after a particular lifestyle to stress the fact that one of the all-time legendary rock bands is back. And they will tour incessantly."

## BACKING BABY BANDS

RCA will also back baby bands Kings of Leon and My Morning Jacket. Surratt says, "With both of them, we have to handle it right and not get caught speeding. You develop careers by letting them develop in organic fashion."

Atlantic will release new projects from established acts Jewel and Sugar Ray June 3, alongside with burgeoning singer/songwriter Lucy Woodward April 1.

Atlantic Records Group co-president Ron Shapiro hopes that the first singles from Jewel and Sugar Ray will expand upon their traditional demographics. "Each is coming with music that won't in any way limit them strictly to hot AC, modern AC, and top 40 mainstream," he says. "Respectively, they have both come with a fresh surprise that should expand their base on the global front."

He stresses that in today's environment, "they know they'll be working every day for the next 12 months." Woodward received a boost via *Real Music*, where her debut single, "Dumb Girls," was streamed more than 1 million times before it hit radio early this month. She will perform at an early summer concert in New York's Central Park sponsored by the *Real Music* website. A&M headliner Vanessa Carlton

"We're looking for as many opportunities as possible, where costs are underwritten or shared," Shapiro says. "It used to just be music in films and television; now we're looking at a deal with A&M, and even the De Donas have a Budweiser commercial. That cost us nothing, but it puts them on national television and radio."

Columbia Records' second-quarter slate is led by the solo release from Des-

tiny's Child lead Beyoncé Knowles, whose sets in *May*. Columbia will build on the momentum of her hit debut with Jay-Z, "'03 Bonnie & Clyde," as well as a pair of high-visibility projects: Pepsi-Cola will feature her new music in their ads, and Columbia is releasing the soundtrack to Knowles' first theatrical film lead in *The Fighting Temptations*, with Cuba Gooding Jr.

In a different vein, Aerosmith lands with a blues rock album in late May, which will be supported by touring in "small venues with a more authentic blues feel," according to Columbia Records Group president Will Botwin. "Then there's a big blow-out tour in the summer."

The label will rely on tour buzz to elevate new sets from Train (June 3) and Pete Yorn (April 15) and will likely launch a new set from Bow Wow (June 11) with a CD-ROM. In addition, "we're looking to the second quarter to break acts that we released in the first quarter," Botwin says, naming Vivian Green, the Ataris, the Ravenettes, and Killer Mike as priorities.

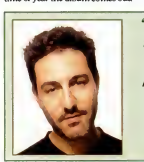
Universal/Motown will nurture releases ranging from the hard-rock anthems of Godsmack and the neo-soul leanings of Erykah Badu to newcomers like R&B singer Daniel Stevenson and U.K. imports Sugababes in the second quarter.

"You usually start setting up new records for your developing artists in the first quarter in order to roll them out in the second quarter," Universal Records senior VP of marketing and artist development Kim Garner says. "For example, we laid the foundation for Godsmack six months ago and will continue an extended television campaign, as well as strategic alliances with World Wrestling Entertainment and NASCAR."

The label began its campaign for Badu's new set via her current Frustrated Artist tour of small- and medium-sized U.S. venues. "She's also received the highest [Nielsen Broadcast Data Systems] spins of her career with [the No. 1] 'Love of My Life [An Ode to Hip Hop]," Rhinehart says. "That will serve as a great lead into this new album."

## STAGGERED RELEASE SCHEDULE

As live an effort is in place to stagger the year's release schedule, Zomba VP of national sales Bob Anderson notes, "We no longer want everything crammed into the fourth quarter. It's difficult for retail to deal with the sheer magnitude of all of those releases, and the consumer has only so much money. If we have great records with great artists, it doesn't matter what time of year the album comes out."



—RON SHAPIRO, ATLANTIC RECORDS GROUP



Anderson says the label is exploring bonus CDs with all of its releases in an effort to battle piracy, as well as opportunities to cross-market artists, "using one artist to help bring another along." Jive is also sniffing out the gaming industry. "We know our audience is learning that way, and we're looking at synergies to take advantage."

Among the records the label will work in the second quarter are its recent release from R. Kelly (which arrived Feb. 18), as well as albums from Mystikal (due in late June), Buddy Guy (June 3), 3 Days Grace (June 17), and the Violator V3 compilation (June).

According to label chairman/CEO

artists Robbie Williams and Ben Harper, both of whom have worldwide presence and are still developing in the U.S. "We don't expect overnight results with either one," Serletic says. "Their marketing has to seep out and feel organic. There's no such thing as 'plug-and-play' with these artists." Virgil is also high on the idea of bonus features with an album release. "We're an ever-increasing visual medium," Serletic says. "DVD and streaming video on the Web are great ways to add to the audio element. At the right time and for certain artists, that will be a key."

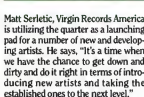
Other major releases for the second quarter include Madonna (Maverick), Linkin Park and Fleetwood Mac (Warner Bros.), Steely Dan (Reprise), Radiohead (Capitol), the Roots Stripped (V2), Live (MCA), Metallica (Elektra), and Limp Bizkit (Flip/Interscope). Key country releases include Dwight Yoakam (Audiium), Jessica Anderson (DreamWorks), and George Strait (MCA).

## SECOND-QUARTER REISSUES

Classic rock dominates the list of reissues arriving in the second quarter. Epic's complete overhaul of the A/C/D catalog—launched Feb. 18 with the reissue of six titles—contin-

*"We have the chance to do right in terms of introducing new artists and taking the established ones to a new level."*

—MATT SERLETIC, VIRGIN RECORDS AMERICA



Matt Serletic, Virgin Records America is utilizing the quarter as a launching pad for a number of new and developing artists. He says, "It's a time when we have the chance to get down and dirty and do it right in terms of introducing new artists and taking the established ones to the next level."

The label's newest act, ten Stacie Orrico, is just beginning her ascent at top 40 radio with "Stuck," her eponymous debut album will follow at the beginning of the quarter. Virgin is working with lifestyle accounts and film companies to boost her appeal, though Serletic is proceeding with caution: "We have to grow her image and not say to everything. It's about making long-term choices, not a two-week blanket of promotion."

The approach is similar for Virgin

uses April 8 with the arrival of five more. The program concludes May 20 with another batch of five that includes *74 Jailbreak* and *If You Want Blood* by the Black Eyed Peas.

Atlantic will issue an eight-compact, three-disc collection of Led Zeppelin's live recordings, as well as a two-disc DVD featuring rare and previously unreleased material. Capitol will release a remastered edition of the quarter for the Pink Floyd classic *The Dark Side of the Moon* on Super Audio CD, celebrating the 30th anniversary of the title's release.

Columbia/Legacy marks Willie Nelson's 70th birthday March 18 with the re-release of *The Essential Willie Nelson* and—as the label did in 2002 to honor Johnny Cash's 70th year—will follow May 20th with a batch of Nelson reissues (including *Pancho & Lefty* and *Always on My Mind*).

For the success of the two-disc Essential titles, Legacy will issue a series of single-disc Essential albums April 1 that collect the best from Thelous Monk, Cyndi Lauper, Men at Work, Fishbone, Electric Light Orchestra, and Ricky Scaggs.

Rhino delivers new reissues for Elvis Costello, Chicago, and Yes and a hits package for Cher.

Additional reporting by Wes Orshoki in New York.

*"We are looking for as many [promotional] opportunities as possible, where costs are underwritten or shared."*

—RON SHAPIRO, ATLANTIC RECORDS GROUP

## Events Calendar

### FEBRUARY

Feb. 23, 45th Annual Grammy Awards, Madison Square Garden, New York. 310-392-3777.

Feb. 28-March 2, Global Entertainment and Media Summit, Le Bar Bat, New York. 973-228-4450.

### MARCH

March 1, 17th Annual Soul Train Awards, Pasadena Civic Auditorium, Pasadena, Calif. 310-201-8867.

March 4-8, 17th Annual Music Development Conference (GDC), presented by CNP Media, San Jose Convention Center, San Jose, Calif. 310-785-0515.

March 6, Edison Pop Music Awards, Heineken Music Hall, Amsterdam. 31-035-625-4412.

March 6, Billboard Music and Money Symposium, St. Regis Hotel, New York. 646-654-4660.

March 6-8, 2003 Million Dollar College Radio & Music Conference, Radisson Hotel Atlanta South, Atlanta. 404-766-1275.

March 7-9, International Live Music

## Life Lines

### DEATHS

Pauline "Mom" Lewis, 92, of natural causes, Feb. 8 in Lincoln, Ga. As the matriarch of Southern Gospel group the Lewis Family, Lewis traveled with the act but rarely performed outside. In 2002, Lewis was presented with the Miss Ina Award by the Southern Gospel Music Assn. for her support of the group and particularly her husband, Roy "Pop" Lewis. Memorial contributions may be made to the Lewis Family Pavilion Fund, c/o Edward McCurdy, 940 Ellenboro-Hennetta Rd., Ellenboro, N.C. 28940.

### BIRTHS

Boy, Guy Alexander, to Camilla and Steve Ferreira, Feb. 5 in New York. Father is senior VP of A&R for RCA Records.

Girl, Megan Paige, to April and Jim Monroe, Feb. 14 in Simi Valley, Calif. Father is president of Peach DVD.

Conference (ILMCC), Royal Garden Hotel, London. 44-128-086-0985.

March 8, 34th Annual NAACP Image Awards, Universal Amphitheatre, Los Angeles. 323-938-5268.

March 10, 18th Annual Rock & Roll Hall of Fame Induction Ceremony, Waldorf-Astoria, New York. 216-761-7625.

March 10, Fourth Annual Best Culars Wine Dinner, presented by the TJ Martell Foundation, Loews Vanderbilt Hotel, Nashville. 615-256-2002.

March 11, B.L.G. Night Out, benefiting the Christopher Wallace Memorial Foundation, Metropolitan Pavilion, New York. 917-873-9167.

March 12-16, South by Southwest (SXSW) 2003 Music Conference and Exhibition, Austin Convention Center. 512-467-7979.

March 14-16, Intercollegiate Broadcasting System National College Radio Convention, Hotel Pennsylvania, New York. 845-565-0003.

March 16-19, 2003 NARM and AFIM Annual Convention and Trade Show, Orlando World Center Marriott, Orlando, Fla. 856-595-2231.

March 18-22, Winter Music Conference 2003, Radisson Deauville Resort, Miami Beach. 954-563-4444.

March 19, DanceStar USA Awards, Lummas Park, South Beach, Miami. 305-371-2450.

March 19, International Radio and Television Society Foundation Gold Medal Dinner Honoring Lettie Mooney, Grand Ballroom, Waldorf-Astoria, Los Angeles. 212-867-6650.

March 19, Washington, D.C., Heresford Awards, presented by the Washington, D.C., chapter of NARAS, Willard Inter-Continental, Washington, D.C. 202-662-1341.

March 20, 18th Annual International Dance Music Awards, presented by the Winter Music Conference, Jackie Gleason Theater, Miami Beach. 954-563-4444.

March 22-25, 114th AES Convention, RAI Conference and Exhibition Center, Amsterdam. 212-661-8528.

March 26-29, 33rd Annual Recording Media Forum, Loews Ventana Canyon Resort, Taos, N.M. 609-279-1700.

March 27, 19th Annual Communication Awards Dinner, presented by the National Assn. of Black-Owned Broadcasters, Marriott Wardman Park Hotel, Washington, D.C. 646-424-9750.

### APRIL

April 3-5, 2003 Omni Music Conference, presented by Music World Music, Radisson Hotel Astrodome Convention Center, Houston. 713-222-7891.

April 5-10, Gospel Music Assn. Con-

vention, Nashville Convention Center & Renaissance Hotel. 615-242-0303.

April 5-10, National Assn. of Broadcasters (NAB) 2003 Convention, Las Vegas Convention Center. 202-429-5479.

April 6, 2003 Juno Awards, Coré Centre, Ottawa. 416-485-3135.

April 7, 2003 CMT Flameawards Video Music Awards, Gaylord Entertainment Center, Nashville. 615-335-8400.

April 10, Dove Awards, sponsored by the Gospel Music Assn., Gaylord Entertainment Center, Nashville. 615-242-0303.

April 11, Second Annual Hip-Hop Summit, presented by the Hip-Hop Summit Action Network, Morehouse College, Atlanta. 212-431-5277.

April 11-12, 25th Annual Black College Radio Convention, presented by the National Assn. of Black College Broadcasters, Clark University, Atlanta. 212-587-1990.

April 15, Second Annual Arion Greek Music Awards, Fever nightclub, Athens. [ionstamboulis@lifi.gr](mailto:ionstamboulis@lifi.gr).

April 28, 12th Annual Hilton of Singers & Producers Award Dinner, featuring Barry Manilow, Beverly Hilton Hotel, Los Angeles. 323-653-7672.

### MAY

May 5-8, 2003 Billboard Latin Music Conference & Awards, Eden Roc Resort, Miami Beach. 646-654-4660.

May 9, 10th Anniversary Race to Erase MS Celebration, benefiting the Nancy Masland Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 13, Southern Gospel Music Assn.'s Hall of Fame Induction Ceremony, Governor's Palace, Pigeon Forge, Tenn. 865-908-4040.

May 21, 38th Annual Academy of Country Music Awards, Mandalay Bay Resort & Casino, Las Vegas. 845-842-8400.

May 22, W.C. Handy Awards, presented by the Blues Foundation, Orpheum Theater, Memphis. 901-527-2583.

### JUNE

June 8, Neil Bogart Memorial Fund Racquet Rumble Tennis Tournament, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

June 19, 2003 Radio-Mercury Awards Luncheon and Ceremony, Starlight Roof Room, Waldorf-Astoria, New York (by invitation only).

Submit items for *Lifelines* and *Events Calendar* to Margo Whitmore at [Billboard\\_5055\\_Whitmore@bld.com](mailto:Billboard_5055_Whitmore@bld.com) or at [mwhitmore@billboard.com](mailto:mwhitmore@billboard.com).

# homefront

Billboard Music Group events & happenings

## New Panelists Lined Up for Music & Money Symposium



SUKIN



PULLMAN



PULLMAN



MILLER

More top names have been added to the lineup for *Billboard's* second Music & Money Symposium, which will be held March 6 at the St. Regis Hotel in New York. The event will bring together the financial and music communities for a day of informative sessions and networking.

Attorney Michael Sukin has joined the list of participants as moderator of the opening panel, "New Economics of the Music Business." Attorney L. Londell McMillan and Jeff Price, president/GM and co-founder of independent label spinART, have joined the session, along with the previously announced Jim Cooperman (BMG Worldwide), Nick Henry-Stoltz (JP Morgan Chase), and Tim Santisi (KPMG).

Also new to the lineup are Dave Lory, chairman/CEO of Worldwide Entertainment Group, and Mike Miller, finance director of the Sanctuary Group, who will take part in "The New Entrepreneurs" session. Also, David Pullman, founder and chairman/CEO of the Pullman Group, has joined the panel titled "Finding the Funding That Fits." Additional panelists and speakers will be named in the coming weeks.

For information and registration, contact Michele Jacangelo at 646-654-4660 or visit [www.billboardvents.com](http://www.billboardvents.com).

## Billboard Brings Remixed '80s Hits To Japan



Billboard has partnered with B.L. Japan, a Billboard-affiliated company, and Teichiku/Imperial Records to produce the first *Billboard*-themed, domestic Japanese CD of its kind, *Billboard Shocking '80s-Platinum*, a trance/house remix of U.S. hits that topped the *Billboard* charts in the 1980s, was released in an effort to establish Teichiku/Imperial Records' place in the international music compilation CD market.

"Our generation puts high esteem on the *Billboard* name. I am very excited that we could put the name on our CD through this project. Japan is in the midst of an '80s music revival and many companies are releasing compilation CDs based on that theme. An even wider range of listeners will become interested as we have now put '80s music and trance music together," Junichi Yuda, A&R manager of Teichiku Entertainment says.

Teichiku, better known in the Japanese market for its domestic anime releases, purchased the music rights to produce the *Billboard Shocking '80s-Platinum* CD from a joint group comprised of Tokyo FM, TV Tokyo Music, IC Agency, and PinUps.

### UPCOMING EVENTS

**BILLBOARD MUSIC & MONEY SYMPOSIUM**  
March 6 • St. Regis Hotel • New York

**BILLBOARD LATIN MUSIC CONFERENCE & AWARDS**  
May 5-8 • The Eden Roc Resort • Miami Beach

**BILLBOARD R&B/HIP-POP CONFERENCE & AWARDS**  
Aug. 6-8 • Roney Palace • Miami Beach

For more information: Michele Jacangelo 646-654-4660 • [lb@billboard.com](mailto:lb@billboard.com)

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**'TIME' AND 'LOVE':** Two acts return to their respective charts this issue after gaps of almost 13 years. On The Billboard 200, **Daryl Hall & John Oates** enter at No. 77 with *Do It for Love*, named after their recent No. 1 AC hit. Released on the pair's own U-Turn imprint, the album marks the duo's first appearance on this chart since *Change of Season* debuted the issue of Dec. 15, 1990.

*Do It for Love* extends Hall & Oates' chart span to 29 years and one week, dating back to the debut of *Abandoned Luncheonette* the week of Feb. 23, 1974. This latest set is the duo's 18th album to chart on The Billboard 200.

Making a similar return to Mainstream Rock Tracks is a rock outfit that got its start in Chicago in the early 1970s. **Styx** debuts at No. 37 with "Waiting for Our Time" (CMC International/Sanctuary). It's the first Styx song to hit the chart since "Love Is the Ritual" entered the issue of Sept. 29, 1990. "Waiting for Our Time" is only the seventh Styx song to appear on this chart, but the group's chart history goes back to 1972, when "Best Thing" was its first song to appear on the Hot 100.

**THE 'THINGS' THEY DO:** If they ever star in a sitcom, they could call it *Married: With Hints*. Husband-and-wife team **Kenney Lattimore & Chanté Moore** reach new career highs on Top R&B/Hip-Hop Albums, where their duets album, *Things That Lovers Do* (Arista), opens at No. 3. The new CD marks the first chart appearance of either Lattimore or Moore since they married. Lattimore's previous best ranking was the No. 15 peak of *From the Soul of Man* in November 1998. Moore reached No. 7 in June 1999 with *This Moment Is Mine*.

On The Billboard 200, *Things That Lovers Do* is new at No. 31. That surpasses Lattimore's previous high mark, the No. 63 peak of *Weekend in October* 2001. For Moore, the new album is tied with the No. 31 peak of *31 Pieces of Me* in June 1999.

**'HOLD ON:** It's not as dramatic a return as Daryl Hall & John Oates or Styx, but Sandi Patti is back on the Top Contemporary Christian Albums chart after a five-year gap.

*Take Hold of Christ* (Word/Curb/Warner Bros.) enters at No. 37. It's Patti's first appearance on this chart since *Artist of My Soul* peaked at No. 7 in November 1997.

**FOURTH FRAME:** Despite strong competition, "All I Have" (Epic) by Jennifer Lopez Featuring LL Cool J is No. 1 on the Hot 100 for a fourth week. No surprise, when you remember that Lopez has never had a No. 1 single remain on top for fewer than five weeks.

More Fred Bronson each week at [www.billboard.com](http://www.billboard.com).

## RIM SHOTS by Mark Parisi



## Rita Coolidge: Higher & Higher

### "Are you still singing?"

That's the one question that bugs Rita Coolidge to no end. "Not only am I still doing it, but I'm doing it better than ever," she says with bemused conviction. "I'm at a point where I feel the voice of experience when I sing. It never occurred to me that I wouldn't be doing this all my life."

The refined songstress illustrates her point by opening the cabaret season at New York's Cafe Carlyle with eight shows per week Feb. 19-March 15. The supper club, which has been an urbane Manhattan landmark since the '50s, holds quite a contrast to Coolidge's early years, when she sang alongside the likes of Jimi Hendrix, George Harrison, Bob Dylan, and Eric Clapton.

"This is all part of my dream to find the depth of music and see how expansively I can reach within it," she says. "It's a challenge to go into a room that's pretty fancy; it's not really my life, but I'm looking forward to the intimacy and the audience."

The two-time Grammy award winner will sing a selection of her hits—"Higher and Higher" (Your Love Has Lifted Me), "The Way You Do the Things You Do," and "We're

All Alone"—along with choice blues gems and standards, accompanied by John Thomas on piano and Dan Conway on stand-up bass. The repertoire is hardly a stretch for Coolidge, who recorded an album of standards, *Out of the Blues*, in the '90s and has held similar residence at London's Cafe Royale.

"My real hope is to get a little deeper into this music and write some songs that fall into that style while we're in New York," she says. "John Thomas is my favorite keyboard player in the world next to Barbara Carroll [with whom Coolidge performed in London], so I really hope to take advantage of the New York vibe and, if we're lucky, present a new song every week we're there and end up with an album's worth."

That's not to say that Coolidge doesn't still get a charge out of singing her well-traveled repertoire. "As the years go by, I feel all the more for my songs," she says. "At any time, there will be different memories and pictures that come into my mind. Sometimes I can barely sing, because I'm on the verge of emotions—and I love that—feeling the music."

CHUCK TAYLOR



## The Dixie Chicks: Instrumental Help

The Dixie Chicks, Mary J. Blige, and Boyd Tinsley of Dave Matthews Band teamed with the Blue Card from American Express to announce a new Save the Music initiative aimed at raising \$1 million this year to help restore public-school music programs. From left are Dixie Chick Natalie Maines, Tinsley, and Dixie Chicks Emily Robison and Martie Maguire.



## Lisa Marie Presley Hits The Campaign Trail

WPLI New York's Scott & Todd in the Morning show entertained a visit from Memphis royalty when Lisa Marie Presley joined them in the studio. She is promoting her solo debut, "Lights Out," from upcoming Capitol debut *To Whom It May Concern*, which streets April 8. From left are WPLI's Todd Pettengill, Presley, WPLI's Scott Shannon, and the morning show's Patty Steele.

## Still Reaching For The Stars

Legendary entertainer **Casey Kasem** received an award for 500,000 units sold for his CD series *Casey Kasem Presents America's Top Ten*, which covers hit music from the '50s through the '90s. Released by Top Sail Productions, based in Marina del Rey, Calif., and distributed via WEA, the series currently features five titles; another three will be released in May. On hand for the presentation are, from left, Top Sail VP of product management **Michelle Meena**, WEA president **John Eposito**, Kasem, Top Sail president/CEO **Chuck Gulle**, Warner Special Products president **Tony Pipitone**, and Kids WB! executive VP **Donna Friedman Melz**. (Photo by Carol Kaelson)





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# Billboard music & money

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Thelen, Reid & Priest
- John Frankenheimer  
co-chairman, Loeb & Loeb LLP
- Mark Levinsohn  
managing partner, Epstein, Levinsohn, Bodine,  
Hurwitz & Weinstein LLP
- Dave Lory  
chairman/CEO, Worldwide Entertainment Group
- L. Londell McMillan  
principal, L. Londell McMillan PC
- Larry Miller  
CEO, Or Music
- Mike Miller  
finance director, the Sanctuary Group
- Michael Nathanson  
analyst, Sanford C. Bernstein & Co.
- Jeff Price  
president/GM/co-founder, SpinART Records
- David Pullman  
founder/chairman/CEO, The Pullman Group LLC
- John Rudolph  
principal and founder, Music Analytics LLC
- Terri Santisi  
global leader, Media & Entertainment Group, KPMG
- Nick Henry-Stolz  
music consultant, JP Morgan Chase
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- Brian Williams  
senior VP, SunTrust Bank
- Harold Vogel  
president, Vogel Capital Management



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JEFF PRICE



DAVID PULLMAN



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MICHAEL SUKIN



BRIAN WILLIAMS



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## ANNOUNCING



KEYNOTE  
ADDRESS

**STRAUSS ZELNICK**  
founder and head,  
ZelnickMedia

## INDUSTRY-LEADING EXPERTS WILL DISCUSS:

- the current funding climate
- valuation of music assets
- opportunities for mergers & acquisitions
- the outlook for media giants
- new business models

## ATTENDEES INCLUDE:

- financial services & consulting firms
- venture capitalists & equity providers
- artist management companies
- legal firms
- accounting firms
- record labels
- publishing companies
- touring companies
- promotion companies
- new media companies
- recording studios

## INFORMATION

Michele Jacangelo, 646.654.4660  
bbevents@billboard.com

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